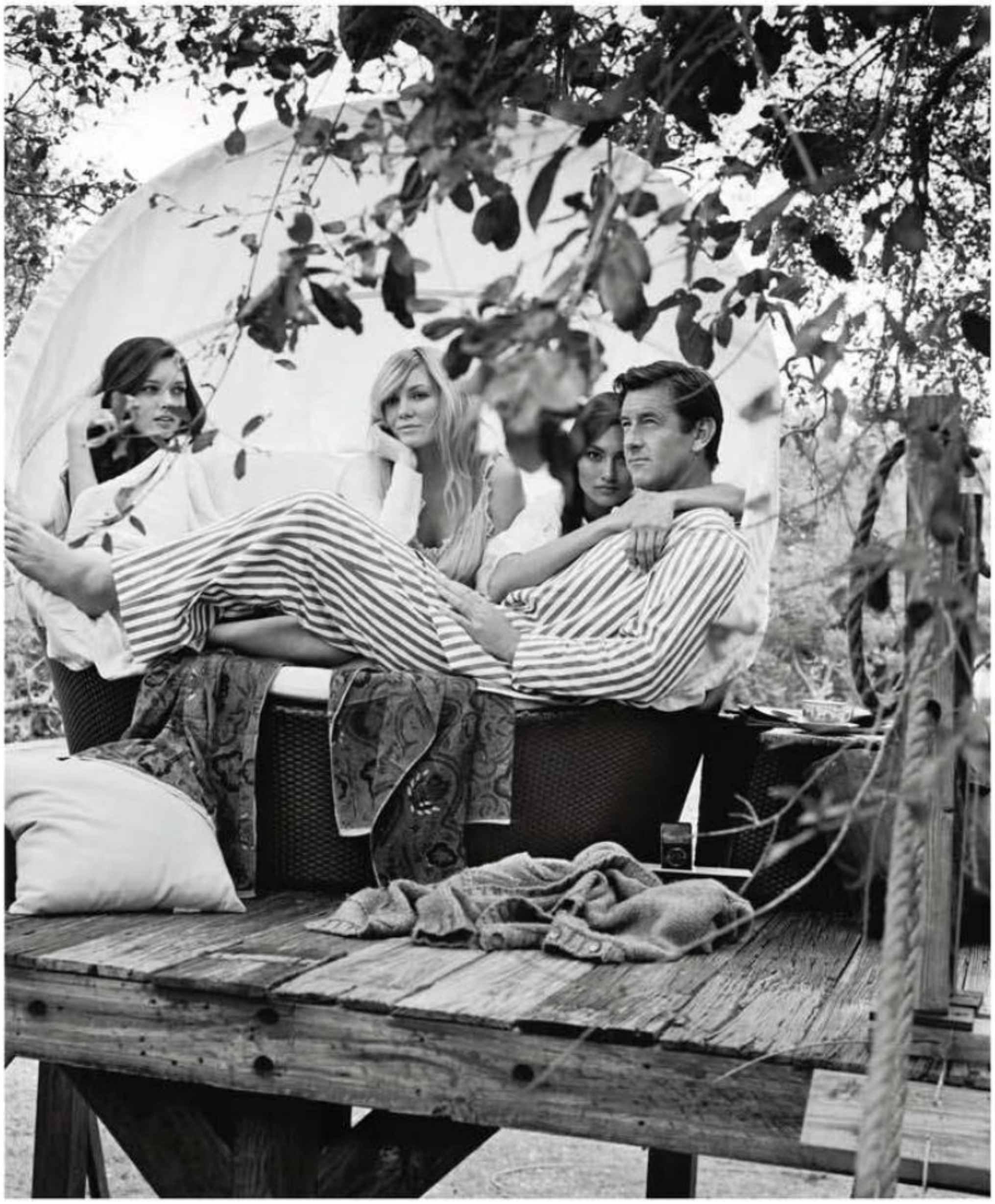
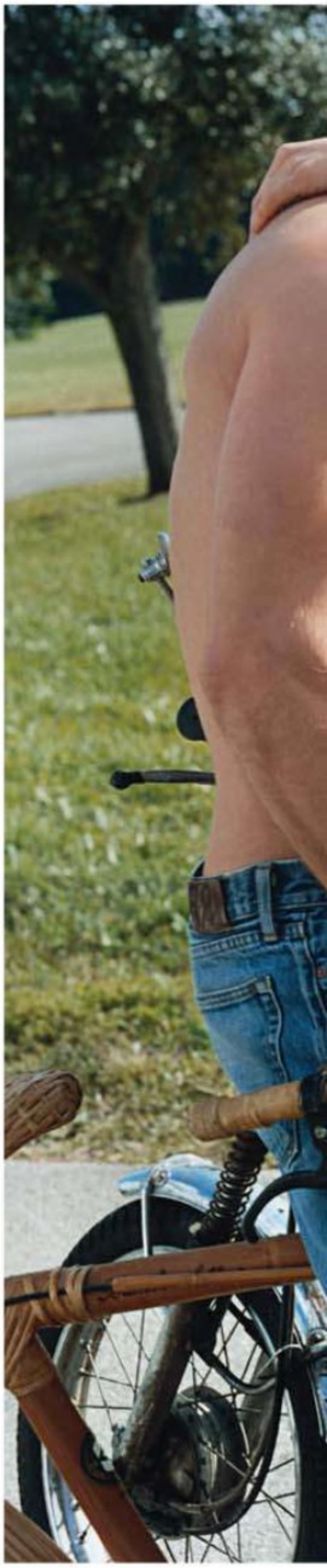

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ON THE COVER
A custom-designed greenhouse from Oak Leaf Conservatories at the historic Sword Gate House in Charleston, South Carolina. **PHOTOGRAPHY BY ROGER FOLEY**

FEATURES

DEPARTMENTS

CLOCKWISE FROM TOP LEFT: SUSAN SEUBERT; COURTESY LINK DESIGN SOLUTIONS; ANDREA JONES; ROGER FOLEY


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EDITOR
Sarah Kinbar

FEATURES EDITOR
Jenny Andrews

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MANAGING EDITOR
Leigh Ann Ledford

ART

GROUP CREATIVE DIRECTOR
Dave Weaver

ART DIRECTOR
Donna Reiss

DIRECTOR OF PHOTOGRAPHY
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PHOTOGRAPHY EDITOR
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GRAPHIC DESIGNER
Shelley Easter

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Henry Fechtman, Zach Stovall, Jon Whittle

COPY

COPY EDITOR
Cindy Martin

HORTICULTURE FACT CHECKER
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FACT CHECKER
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EDITOR EMERITUS
Bill Marken

EDITOR-AT-LARGE
Joanna Fortnam

CONTRIBUTING EDITORS
Charles Birnbaum, Damaris Colhoun, Davis Dalbok, Jason Dewees, Donna Dorian, Ken Druse, Flora Grubb,Lauren Grymes, Louisa Jones, Tovah Martin, Debra Prinzing

PRODUCTION & DESIGN

GROUP PRODUCTION DIRECTOR
Jeff Cassell

PRODUCTION MANAGER
Courtney Janka

DESIGN SERVICES DIRECTOR
Suzanne Oberholtzer

GRAPHIC DESIGNERS
Julia Arana, Ashley Cockram, Sommer Hatfield Coffin, Mike Rettew

CUSTOMER SERVICE & SUBSCRIPTIONS

BUSINESS & EDITORIAL OFFICES
460 N. Orlando Ave., Suite 200, Winter Park, FL 32789

PUBLICATION AGREEMENT NUMBER: 40612608

CANADA RETURN MAIL:
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P.O. BOX 420235, PALM COAST, FL 32142-1145

FOR EDITORIAL CORRESPONDENCE,
P.O. BOX 8500, WINTER PARK, FL 32790
EDITOR@GARDENDESIGN.COM
FAX: 407-628-7061

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GARDEN DESIGN

GROUP PUBLISHER
Brian Doyle
brian.doyle@bonniercorp.com

ADVERTISING SALES/MARKETING

SENIOR ADVERTISING MANAGER
Meshele Conley, 407-571-4616
meshele.conley@bonniercorp.com

FURNISHING AND DESIGN MANAGER
Jodi Bech, 407-571-4600
jodi.bech@bonniercorp.com

ADVERTISING REPRESENTATIVE
Noella Darragh, 407-571-4937
noella.darragh@bonniercorp.com

ADVERTISING REPRESENTATIVE
Laurie Sanders, 407-571-4541
laurie.sanders@bonniercorp.com

MARKETING MANAGER
Valerie Jones, 407-571-4994
valerie.jones@bonniercorp.com

ADVERTISING SALES ASSISTANT
Megan Heffner, 407-637-3623
megan.heffner@bonniercorp.com

LIFESTYLE & SHELTER GROUP

SENIOR DIRECTOR, DIGITAL PRODUCT DEV.
Bill Crosby

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Brent Schmierbach

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ONLINE AD COORDINATOR
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CORPORATE ADVERTISING SALES

VICE PRESIDENT, CORPORATE SALES & MARKETING
Pete Michalsky, 212-779-5112

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LOS ANGELES
Steve Thompson, Media Centric Inc., 415-435-4678

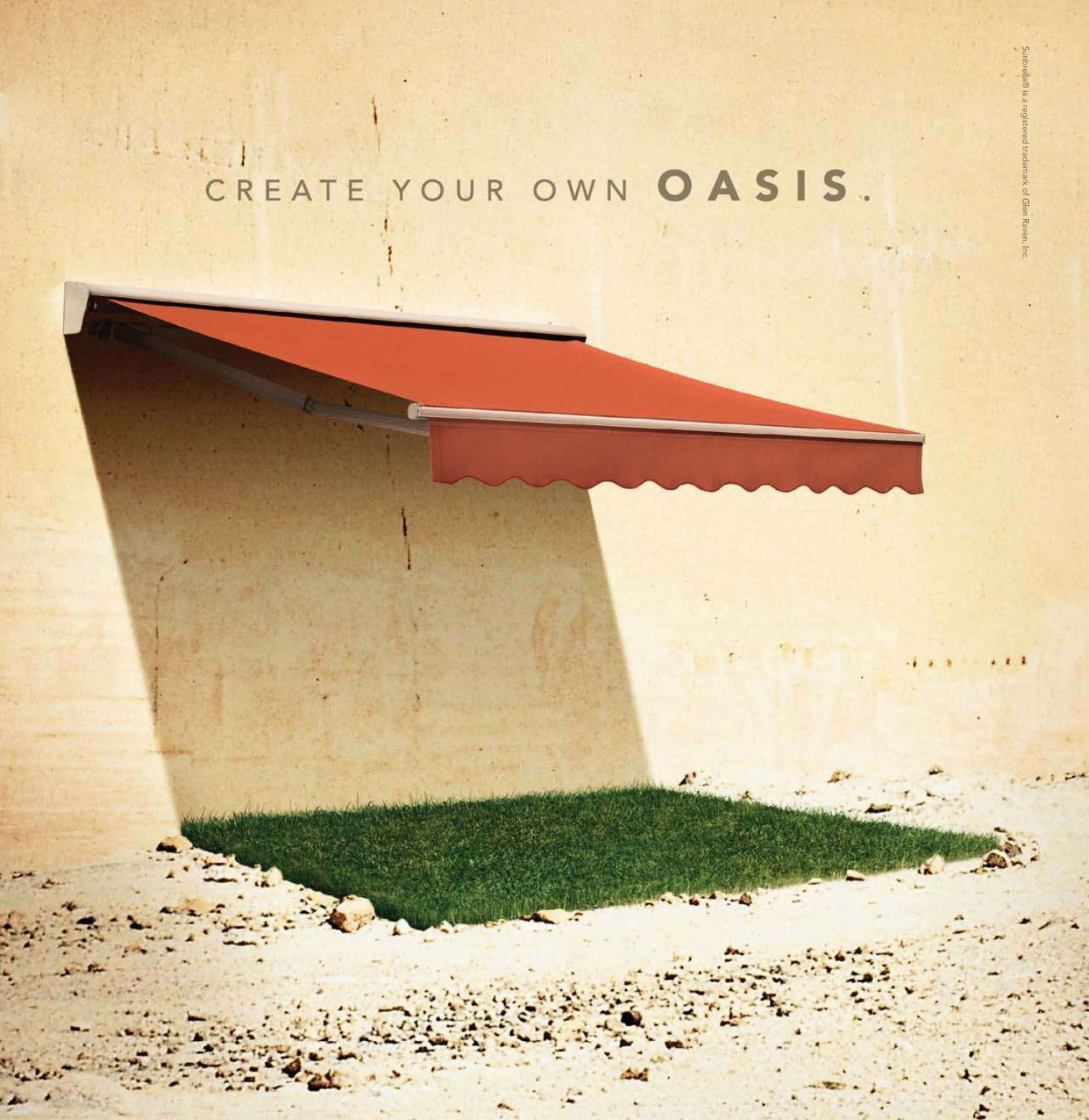
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CLASSICALLY INCLINED



I'll admit it. I do receive the occasional letter from a reader asking why we don't cover more classically styled gardens. If you love clipped box hedges, formal paths and plantings, and old-world charm, this issue's for you. Our third-annual Classic Beauty issue visits Chicago, Charleston, and Westchester County, New York, where classical influences persist — with a twist.

Drawn in by the topiaries and wisteria tunnels, we couldn't resist the 20-acre estate on page 42 belonging to two Broadway bigwigs. Landscape designer James Doyle and his team created a garden-lovers fantasy to pair with the French Normandy-style house. The garden's traditional elements are "ever-so-slightly supernatural," writes Tovah Martin. Punches of color and texture come in the form of *Verbena bonariensis*, *Canna* 'King Humbert', *Persicaria polymorpha* and *Pennisetum setaceum* 'Rubrum' in the garden near the pool.

On page 52, a Lincoln Park garden could have been stuffy if created by a lesser designer than Douglas Hoerr. This old Chicago neighborhood is at times predictable, but Hoerr's energetically refined approach has led to a garden that stands up to the massive limestone house yet is relaxed enough for the young family who lives there. "That whole project is based around people who wanted their landscape to be usable, functional and beautiful," Hoerr says. "It's a garden for life — for their family's recreation — and for beauty."

The garden at Charleston's Sword Gate House (page 62) has a long, celebrated history dating back to the 1800s, so when Sheila Wertimer was hired to restore the grounds, she could have gone back in time and re-established the garden that once was. Instead, the homeowners decided that the design should let the existing architecture and trees determine the form of the landscape — especially a venerable Southern magnolia.

These three gardens help define "the new classic" — a mix of what's best from the past and what inspires us today.

Sarah Kinbar

SARAH KINBAR/EDITOR

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contributors



Kristine Hansen visited Santa Fe ("When in … " on page 20) to explore the locally sourced food scene. But it was at Ghost Ranch — Georgia O'Keeffe's retreat — where Hansen was really blown away. Being in the same landscape with the color, the rock garden and even the dryness that inspired O'Keeffe's paintings was very stimulating. "To see how landscape design is linked to artistic inspiration, how it can inspire creativity — whether food, painting or garden design — was a revelation."



When photographer Scott Shigley ("Chicago Soul" on page 42) arrived to shoot the Douglas Hoerr-designed garden, he found that the sprawling space — an oasis in the heart of urban Lincoln Park — was like shooting two projects. One side had the screened-in porch and the casual outdoor dining area. The other side was a lawn with more-formal gardens. "The garden really came to life when I shot it at sunset during a party," he adds. "People gave the garden an added dimension."

TOP TO BOTTOM: CHELSEA STICKEL; SARAH ANNA PHOTOGRAPHY; SCOTT SHIGLEY

fresh

BROOKLYN'S HERB GARDEN ❦ PARIS GARDEN SHOW ❦ WASHINGTON'S THORNEWOOD CASTLE ❦ SANTA FE FINDS



ANTONIO M. ROSARIO

brooklyn's centenarian Park Slope, Brooklyn, was my home for seven years. Tuesdays were (and still are) free days at the nearby Brooklyn Botanic Garden, and it was then that I'd take myself on a cheap date. In spring, I'd walk beneath the creamy magnolia blossoms in Prospect Park — the masterpiece that Frederick Law Olmsted and Calvert Vaux designed and built after practicing on Central Park — then through the majestic Grand Army Plaza whose victory arch reminds me of Europe, and up Eastern Parkway where finally I'd step inside the BBG's 52-acre fairy tale replete with cherry blossoms, magnolias, lilacs and tulips all in bloom.

Inside, I'd shed the buzz of my busy life by soaking up the Zen of the Japanese garden, listening to the rustle of leaves on the breeze, watching the bees alight on the camellias and inhaling the heady fragrance of the rose garden. Here, I could find my center and be alone with my thoughts, while at the same time, sharing walkways with people I might otherwise never encounter. Once I observed the chaste courting ritual of a young Hasidic Jewish couple, chaperoned by a broad-rimmed fur-hat-wearing elder on a sweltering June day. In the garden, we are neighbors without borders.

Above: There are more than 42 cultivars among the Brooklyn Botanic Garden's 200-plus flowering cherry trees. Peak blooming is from late-March/early April to mid-May. This year's cherry blossom festival, Sakura Matsuri, is May 1-2.







Clockwise from above: The Japanese Hill-and-Pond Garden, designed by Takeo Shiota and completed in 1915, was faithfully restored in 2000. Education has been the cornerstone of the BBG since its founding in 1910; children shown here in 1928 are planting seeds in the Children's Garden, which dates to 1914. The stunning Palm House also dates to 1914 and today it graces the Lily Pool Terrace.

The BBG was my touchstone, as it's been for Brooklynites since an urban coal-ash dump was reclaimed and the BBG was founded in 1910. Over the ensuing six years, then-director Dr. Charles Stuart Gager would lay out the Native Flora Garden (how the area appeared prior to human settlement) and oversee the construction of the Children's Garden, the Japanese Hill-and-Pond Garden and the Rock Garden. None of these had examples at other public gardens to stand as guides, and each became a prototype within the American botanical-garden community.

That pioneering approach to garden design — which also placed education on par with science and horticultural display — is still evident as the BBG puts the final touches on its relocated and expanded Herb Garden, the first major new installation since the Fragrance Garden, designed for the sight-impaired by landscape architect Alice R. Ireys, opened in 1955. Says BBG president Scot Medbury: "Out of respect for the mission of the institution, our team did not look elsewhere for models. We found our solution organically, by asking what fits the site and our programming needs."

The design phase began in 2007 and takes the idea of an herb garden to another level, interplanting major and minor food plants from different parts of the world among the herbs and ornamentals, creating a world vegetable garden that reflects the many cultures of Brooklyn's neighborhoods. Plus, visitors will see an array of fruit, berries, medicinal plants and vegetables presented as both ornamentals to be incorporated into an edible landscape, as well as edibles within the classical potager. A Learning Plaza will serve as an open-air classroom.

The new garden will also help draw visitors to the southern end of the property, spreading out some of the 725,000 annual visitors who tend to cluster at the north end where most of the signature collections are located. "We have the highest single-day attendance of any American public garden," cites Medbury, who points out that the cherry blossom festival alone has brought in as many as 36,000 people per day. "A sad day for us would be to have to turn people away," he says.

See a gallery of images from the Brooklyn Botanic Garden at GARDENDESIGN.COM/BBG

Regardless of the roster of impressive Centennial Projects planned to take the BBG into its second century — which includes a LEED certified Visitor Center and the expansion of three crowd-favorite gardens (the Herb, which formally opens this summer, Discovery and Native Flora Gardens) — at its core, says Medbury, "the garden is connected to the community."

"One of the things that I find inspiring," he says, "is that in the garden, people are so respectful and courteous to each other. Here, you become your best self." — Megan Padilla

FOR A FULL LIST OF TOURS, WORKSHOPS AND SPECIAL EVENTS, GO TO BBG.ORG.

COUNTER-CLOCKWISE FROM LEFT: ANTONIO M. ROSARIO (2); LOUIS BUHLE/COLLECTION OF THE BROOKLYN BOTANIC GARDEN LIBRARY.; OPPOSITE, CLOCKWISE FROM TOP LEFT: MARIANNE MAJERUS (2); ROB CARDILLO (2); ANDREA JONES; ROB CARDILLO

Way Hot Plants

A GLOBAL HERB GARDEN

Brooklyn Botanic Garden's Caleb Leech is on a mission to connect people with plants. In the BBG's reinvented Herb Garden, for which he is curator, Leech looks forward to using it as a living classroom to teach his fellow Brooklynites how to make their own urban gardens as well as sustainable food choices. Below, Leech shares some of his favorite plants scoured from originations around the world, and why he chose them. — MP



▲ Blueberry

A native genus of shrubs, blueberries (*Vaccinium* sp.) produce beautiful red fall foliage as well as fruit. They work well as container plants but require protection from the birds. Also, they appreciate an acidic soil and sharp drainage. Native people used the fruit medicinally; it is now recognized as a powerful antioxidant.



▲ Grecian Foxglove

When grouped en masse, the subtle colors of this connoisseur's foxglove (*Digitalis lanata*) have a bold presence in the garden, the upright spikes of tubular flowers reaching about 2 feet in height. Though all parts of the plant are toxic if eaten, the leaves are the source of the heart medicine digoxin.



▲ Sweet Fern

Often encountered in woodland clearings, sweet fern's leaves are fragrant when crushed. Though a native shrub and not a fern (*Comptonia peregrina*), its foliage lends a subtle texture to gardens. Native Americans used it medicinally, and the leaves can be brewed as a tea.



▲ Artichoke and Cardoon

An elegant genus of plants (*Cynara* sp.), these contribute a sculptural focal point. Cardoon is a popular European vegetable. The blanched midribs of the leaves are boiled and served with dip, battered and fried, or eaten raw like celery. Artichokes are more widely consumed. Technically, they are biennials but several varieties, such as 'Imperial Star', will produce the edible flower buds in one season.



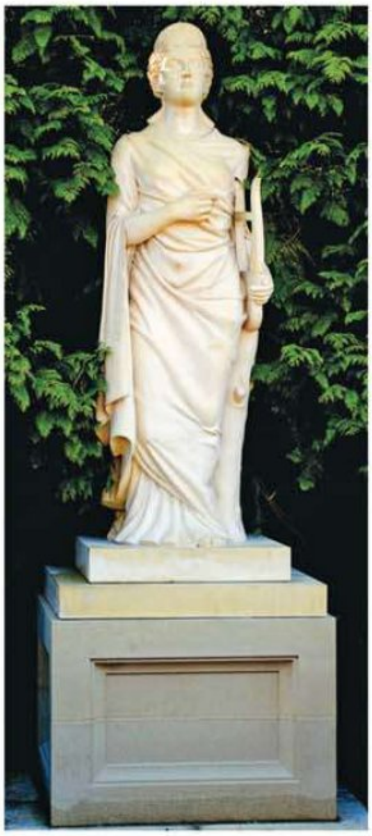
▲ Samphire

A seaside plant, *Crithmum maritimum* was esteemed in Elizabethan England as a wild vegetable. Salty, aromatic leaves are especially valued for pickling. A member of the carrot family, its umbel flowers resemble Queen Ann's lace, but the plant is shorter and more compact and provides a delicate foil to other garden plants.



▲ Rhubarb

Rhubarb (*Rheum* sp.) is a quintessential ornamental edible landscape plant and a dependable perennial. The leaf stalks are cooked as a "fruit" in such popular deserts as strawberry-rhubarb pie. Chinese herbalists have used the roots for centuries.



Garden Décor

GARDEN GODDESS

In the market for a goddess? Haddonstone has added Poetry and Music to its wide-ranging catalog of fine, cast-stone garden-ornament outdoor offerings. The 6-foot-tall figures call to mind the Greek muses and are replicas of statues dating to 1880, originally installed at Leazes Park in Newcastle upon Tyne, England. Music (pictured) holds a classical lyre in her left hand while Poetry clutches a bound volume of verse. Haddonstone's cast-limestone process produces a material that looks and weathers just like stone, with a surface texture similar to beautiful Portland limestone. $4,200; haddonstone.com — LC



Just In

ROBBINS' HOOD

Paul Robbins craved a planter that didn't exist. So the English-born, L.A.-based landscape designer — who regularly collaborates with high-profile interior designers including Kelly Wearstler and celebrity clients such as Mandy Moore and Ryan Adams — enlisted the help of Gen Y furniture designer Matthew Mink and designed his own hip line of planter boxes. Powder coated and hand welded, they're made of corrosion-free aluminum with a vibe that's miles from the options at your local garden center. Robbins named his three designs for streets in and around his adopted home. The planters come in 10 colors but can also be custom-colored (and even custom-etched) upon request. Prices from $950. robbinsgardens.com — Lisa Cregan



Aquatint based on the 1790 watercolor "View of the Welbeck Estate" by Humphry Repton as appears in *Sketches and Hints on Landscape Gardening* (London, 1794).

BOTTOM: GRAHAM HABER/THE MORGAN LIBRARY & MUSEUM

Go Now!

RARE TEXTS ON DISPLAY

Adding to her many accomplishments, including her work as the president of the Foundation for Landscape Studies and an instrumental founder of the Central Park Conservancy, Betsy Barlow Rogers has now turned to co-curating an exhibition for Manhattan's Morgan Library and Museum called *Romantic Gardens: Nature, Art and Landscape Design*. Last fall, she hosted a fundraising event in her apartment for the Horticultural Society of New York that previewed the show. It was an altogether delightful afternoon, with Rogers, an avid collector of rare books on garden design, turning the pages of her precious first editions. With some 90 works on paper now on display, including a 1794 copy of *Sketches and Hints on Landscape Gardening* by English landscape designer Humphry Repton, a first edition of *Lyrical Ballads* with William Wordsworth's "Tintern Abbey," and the original Olmsted and Vaux plan for Central Park, the exhibition exemplifies how the Romantic Movement in art and literature influenced landscape design in England, France, Germany and America, and reminds us that among the most important ingredients of romanticism was the love of nature itself. May 21 to Aug. 29. themorgan.org — Donna Dorian









One to Watch

CAO-PERROT STUDIO







The international team of Xavier Perrot and Andy Cao (top, left) are known for their collision of art and landscape. They caught our attention with their Malibu installation, "Cloud II" (top, right). The award-winning steel and mother-of-pearl tree (above) was created for the champagne house Laurent-Perrier at Jardins, Jardin in 2009.

The L.A.- and Paris-based Cao-Perrot Studio is an international partnership comprised of Vietnam-born artist Andy Cao and French landscape designer Xavier Perrot. A third partner, photographer Stephen Jerrom, documents their work: hybrid environments, or "places for dreaming," that blend landscape and art. At the Jardins, Jardin show in Paris this past year (see facing page), Cao-Perrot's award-winning steel and mother-of-pearl tree offered a moment to disengage from reality. We spoke with Xavier Perrot about the ephemeral thread that runs through all their work, from Malibu to Paris — and coming up, Texas. — JOANNA FORTNAM

Q: Why are places for dreaming important?
A: We want to give people an experience that is different from everyday life. There's no necessary logic to what we do. We take unrelated materials — like crystal drops, grass and chicken wire — and put them together. It's important to our work that you be in it, be part of it. But we don't dictate the experience; we are just trying to stimulate an emotional response.

Q: Of all the natural elements, you seem most drawn to air and light. Why?
A: Only light, combined with the right materials, gives surreal or dreamy environments. We are now focusing more on the air space. It is the less-predictable element in the landscape, and people tend to forget about it. So we explored these ideas on projects like the tree for Laurent-Perrier [at Paris' Jardins, Jardin] or "Cloud II," a residential project in Malibu. We like to use the weather in our work: How does it react during or after the rain, sunshine, wind, thunder?

Q: How did you get from Paris to Texas?
A: Temporary projects for garden festivals and events give us the opportunity to test new ideas and materials. We consider them "sketches" of permanent large-scale projects. After the tree for Laurent-Perrier, we won a public art competition for the lakeside promenade in Central Park, in the city of Grand Prairie, Texas, to be installed this summer. "The Willow Tree" will sit in the lake and have 80,000 dark, iridescent mother-of-pearl leaves catching or revealing the moods of the atmosphere.

Q: Are new materials important to you?
A: Materials that we use are neither trendy nor high tech, but very common ones that we transpose into the landscape context. It is a way to rediscover an everyday material such as chicken wire or recycled glass. We deliberately give them a handmade feel, a sense of craftsmanship, as opposed to mostly slick modern designs.

FOR MORE INFORMATION, SEE CAOPERROTSTUDIO.COM.

STEPHEN JERROM (3); OPPOSITE, LEFT TO RIGHT: COURTESY CNVVF; STEPHEN JERROM



The four-flower city of Eguisheim dates to the Middle Ages and can be found on Alsace's "Wine Route."

Go Now!

TOWNS IN BLOOM

France will always be the eternal source of garden-design inspiration. Villes et Villages Fleuris, a program that was organized in 1959 to develop urban green spaces, is responsible for France's abundance of beautiful public and private gardens. Individual cities and villages compete to be awarded from one to four "flowers" that designate them as a "Town in Bloom" (Ville Fleuri). More than 3,500 communities in France's 22 official regions have Ville Fleuri status, with 205 four-flower towns (look for identifying signs at the entrance to cities and villages). In addition to selecting sites based on the beauty of their parks and gardens, Villes et Villages Fleuris judges' criteria also include contemporary issues such as biodiversity and eco-friendly gardens. Visit Alsace, the smallest region in France, credited for having the most "four-flower" designations among its picturesque towns along a network of scenic canals. villes-et-villages-fleuris.com — Marguerite Thomas

Go Now!

PARISIAN GARDEN SHOW

Need an excuse to be in Paris in early June? Jardins, Jardin is possibly the most civilized garden show on Earth. In a section of the Tuileries, this boutique three-day event offers show gardens, outdoor furniture, plants and a design village full of conceptual hijinks. Styles range from rustic to sophisticated; the setting is chic, the food exquisite and the atmosphere dizzying with Parisians trying to take it all home. Last year's Grand Prize went to Cao-Perrot Studio (see facing page) for their shimmering installation for champagne house Laurent-Perrier. With sparkling bubbles in mind, they created a steel tree hung with 20,000 mother-of-pearl "leaves" surrounded by frothy grasses — airy, conceptual and, in its playfulness, so French. This year, English designer and Chelsea gold medalist Jinny Blom will be the designer to watch. June 4 to 6; the Tuileries, Paris. jardinsjardin.com — JF

"Melancholic picture of the last rosebud..." by Capsel; Guillaume Le Jardinier at Jardins, Jardin 2009



Online

FACEBOOK FAN PAGES FOR YOU

Next time you log onto Facebook to check in with old friends, make some new ones. I recently discovered some fan pages with regular updates to feed my yearning for good garden grub. Pages with a national reach like **Garden Designers Roundtable**, **Front Yard Food**, **Shirley Bovshow's "Garden World Report Show"** (on which *Garden Design* editors will now make regular appearances) and **Alice's Garden Travel Buzz** are matched by localized pages for botanical gardens and landscape designers. Become fans of enough of these pages, and your news feed will be overtaken by garden content, and the opportunity to connect with people just like you: Facebookers who have no trouble tearing themselves away from the computer to get outside and dig in the dirt. See you on FB at **Garden Design Magazine.** — Sarah Kinbar



Swatch Watch

PATTERN PLAY

The new outdoor fabrics by Doug and Gene Meyer hearken to those lazy, gracious, insouciant lost times on the patio or at the cabana. The Meyer brothers, who divide their time between Miami and New York, had already made a name for themselves with their lines of rugs when they were approached by Link Design Solutions to design outdoor fabrics. Their solution-dyed line comes in nine patterns; there's even fringe, which has generally faded from the outdoor design scene. "With the repetition of a single motif (à la Warhol) all on white or beige grounds, plus beautiful clear color, our collection makes for a nonironic, anti-cool and slightly traditional statement," says Gene Meyer. Next up for the Meyer brothers and Link: a line of outdoor furniture to debut this summer, all the better for those fringed pillows. Fabric at linkoutdoor.com — Beth Dunlop

Go Now!

BEHIND THE CASTLE WALLS

Until now, only inn guests at Thornewood Castle could visit the Pacific Northwest's most secret garden. Now through August, the Lakewood, Washington, landmark (near Tacoma) is opening its gates (by reservation only) as part of its centenary celebration. Designed by the Olmsted Brothers, the gardens of Thornewood — completed in 1911 — are considered one of the brothers' finest in the region. Of the original 24 acres of formal gardens, the Secret Garden, a sunken English walled garden, remains much the same as it did during original owner Chester Thorne's day and is designated a historic garden by the Smithsonian Institute. Extensive guided garden tours are $25 and high-tea garden parties (both include a tour of the castle) are $50. For dates and details, call 253-584-4393 or visit thornewoodcastle.com. — Kris Wetherbee





Garden Décor

SHIMMER IN THE MOONLIGHT

Here's how to add the glow of Moonlight Solar Lanterns to your next garden party: 1) Find a sunny place, and 2) hang them up. The globes take it from there — no wires, no plugs. Solar-fed batteries inside the weather-resistant lanterns spend the day absorbing sunlight and the evening offering it back — as much as six hours worth of soft LED glow following a particularly sunny day. New this spring: an elegant combination of black and white. Ten-inch rounds come in eight festive colors, $18.95; Silk Effects come in shimmery metallics, $26.95. gardenbasket.com — Lisa Cregan

FAR RIGHT: RICK WETHERBEE



Cutting Edge

FRENCH TWIST

Knowing we were working on our Classic Beauty issue, Lee James of Orlando, Florida, created this French-inspired design for us. James grew up in South Africa and was heading into the fashion-design field when his good friend and roommate tethered him to a flower shop by asking him for help delivering flowers. James' friend must have had a sixth sense for talent, because he also locked James into a room with a bucket of flowers each Friday night (true story!) and said, "You can go out and party once you've created a perfect arrangement." Never a fan of formal training and always ready to party, James responded well to this approach. He had a knack and has been designing with flowers ever since. His business, Lee James Floral Designs, launched in 1992 when his good friend, Sam Ewing of Ewing Noble & Winn Interiors in Winter Park, Florida, gave him space in his office and sent a mass-mailer to his high-end clients. James had $5,000 in seed money, and a star was born.

"Everybody's interpretations of design styles are different," says James. "To many people, French means just blue hydrangeas and yellow roses. Here I used sunflowers and pincushion protea for less-conventional yellows, and added texture and dimension with curly willow and seeded eucalyptus. The chartreuse in the grapes and orchids takes the arrangement in an unexpected direction — what's fabulous about flowers in my opinion is that they all go together. There is no right or wrong way to group flowers; it's totally up to the designer to be innovative."

— Sarah Kinbar

See design details and more at GARDENDESIGN.COM/LEEJAMES

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Left: Santa Fe Botanical Garden's Leonora Curtin Wetland Preserve is open May to October. **Below:** At the Allan Houser Sculpture Gardens, see the work of the late artist *in situ*. **Below, left:** Expect fresh, local and sustainable food at the stylish-yet-casual Vinaigrette.





Secret Gardens

WHEN IN SANTA FE

Santa Fe's landscape has been inspiring food and art for 400 years. And despite a challenging growing environment, chefs and gardeners are innovatively navigating it in pursuit of creative cuisine and high design. — Kristine Hansen

REFLECTIVE SPACES

Check into your *casita* at **Sunrise Springs Resort Spa** (sunrisesprings.com), a 70-acre property with a Zen aesthetic, spring-fed ponds, and organic and biodynamic gardens designed by Seeds of Change co-founder Gabriel Howearth; herbs are used for treatments at Spa Samadhi and the chef's specials at the restaurant. Celebrating its 65th year, the **Santa Fe Garden Club** offers its ever-popular **"Behind Adobe Walls"** tour (reservations: 505-984-0022) on July 20 and 27 featuring four different gardens on each date. The tour is an intimate look at private gardens and homes, the kind you admire in coffee-table books (there's one of the same name, sold throughout Santa Fe).

SLOW EATING

Watch local chefs present cooking demos using fresh, local ingredients at the year-round **Santa Fe Farmers Market** (santafefarmersmarket.com) at the new Railyard site — the place to be on Saturdays. Taste local products by ordering a main course salad at the minimalist-chic **Vinaigrette** (vinaigretteonline.com). The arugula, cilantro or rosemary was likely grown at the restaurant's 10-acre organic farm in nearby Nambé. At **Amavi** (amavirestaurant.com), executive chef Megan Tucker's menu is focused on regional Mediterranean cuisine that includes Pimiento Piquillo Rellenos with orange syrup. Tomatoes are grown in the rooftop garden, and a new outdoor patio garden will feature edibles such as chard, chives and green peas.

ARTFUL PLANTINGS

Head a half-hour south of Santa Fe to the 10-acre **Allan Houser Sculpture Gardens** (allanhouser.com, appointment required) where 85 of the late artist's bronze, stone and welded-steel sculptures are installed in an abstract setting of juniper hills. See the place that inspired Georgia O'Keeffe: Her home/retreat, **Ghost Ranch** (ghostranch.org), in rural Abiquiu, includes Karesansui, a Japanese rock garden that's a peaceful spot to meditate and reflect, along with a labyrinth modeled after that at France's Chartres Cathedral. These — and the natural color palette of pinks, reds and golds — inspired my own garden's design. For a quick lesson in planting veggie and herb gardens, check out the Saturday mini seminars at **Santa Fe Greenhouses** (santafegreenhouses.com). For low-water landscape ideas, take a tour of founder David Salman's demonstration garden of Southwestern plants. His catalog business (High Country Gardens) is a great source for xeric plants. Pick up a souvenir from your trip at **Jackalope** (jackalope.com), a local favorite for procuring colorful, outdoor-living pieces sourced from around the world.

CLOCKWISE FROM TOP LEFT: SAXON HOLT; DANIEL NADELBACH; DOUGLAS MERRIAM

GOOD SCENTS

Fragrant flowers heighten the garden sensory experience

STORY BY JENNY ANDREWS



ANDREW LAWSON/MMGI

Humans being visual creatures, color is what primarily pulls us through the garden center, sending us to the checkout counter with cartloads of plant playpretties. But don't let your other senses go hungry, especially the olfactory one, for fragrance has a much stronger hold on our heartstrings than the flashiest shades. There's thyme for stepping on, and bee balm and catmint to brush against, enveloping us in pungent clouds. Or bury your nose in a rose. For a real adrenaline-inducing, emotional catch-in-your-throat experience, try plants whose breathtaking fragrances waft on the breeze, reaching you before you even glimpse their flowers. And don't think these sweet-smelling blooms are limited by season. On crisp spring mornings — what's that? The spicy, intoxicating scent of clove currant. You come through the gate at the end of a hot summer's day and, ah! Moonflower! Its huge white trumpets luring you across the yard and sphinx moths from blocks away. In late winter, the wispy blooms of witch hazel greet you from afar even through a dusting of snow. And as luck would have it, many fragrant flowers are borne by classic garden plants, easy to come by and easy to grow — daffodils, tuberose, lilies, viburnums, Southern magnolia, hostas, sweet peas, lilacs. So take stock of your garden, and make sure it includes that heart-tugging dimension of fragrance.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76

◀ MOONFLOWER

I once had a single moonflower plant with 80 blooms open at one time. Their 6-inch white flowers unfurled in the evening from fat buds shaped like swirls of soft ice cream. As I stood watching them snap open, weak in the knees from the scent, sphinx moths dodged around my head like hummingbirds. A tropical vine related to morning glory, grow this 10- to 15-foot twining climber, also called moonvine (*Ipomoea alba*), as an annual.





▲ LILAC
Even nongardeners can wax rhapsodic about the scent of lilacs (*Syringa vulgaris*). Shown here is 'Atheline Wilbur', a French hybrid with exceptionally fragrant rose-violet, semidouble blooms. Reaching 10 feet tall or more, the branches are heavy in late spring with cone-shaped clusters of flowers. Not fond of Southern heat and humidity, lilacs are easy in northern zones. Hardy to Zone 3.

▲ KOREANSPICE VIBURNUM
As a teen I would throw open my upstairs window in spring to let in the spicy-sweet scent of a *Viburnum carlesii* planted at the corner of the house — one of my formative horticultural experiences. I also loved the macro-lens view of the little pink buds opening to white blooms in the dome-shaped clusters. Hardy to Zone 4.

PINKS ➤
With a clove scent that can envelope an entire yard, the genus *Dianthus* is a perennial staple, and *D. gratianopolitanus* 'Bath's Pink' is one of the easiest and most fragrant. A friend of mine has it planted along a wall, draping curtainlike over the edge, the fragrance of the soft-pink fringed flowers greeting her as she pulls into the driveway. Hardy to Zone 3.



CLOCKWISE FROM TOP LEFT: ANDREA JONES; MARIANNE MAJERUS; ROB CARDILLO


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▲ ROSE
The classic rose scent is an archetypal fragrance, inspiring poets and gardeners for centuries. Repeat-blooming *Rosa* 'Golden Celebration' is a David Austin English rose with big, golden-yellow blossoms. The interior petals cup inward and the perimeter petals reflex outward, making for a lush, romantic form. The fragrance is intense and has been compared to sauterne wine and strawberries. Hardy to Zone 5.





▲ LILY
There are so many fragrant lilies. The towering stems of Formosa lily were one of the summertime joys of my Nashville garden. And many gardeners (and floral arrangers) just couldn't do without white *Lilium* 'Casablanca'. 'African Queen' shown here is another superfragrant standout, with bronzy buds opening to sunset shades. Hardy to Zone 4.

◄ WITCH HAZEL
It's amazing to think there are pollinators moving about in January and February. Nevertheless, many witch hazels are in full bloom then, their squiggly flowers throwing out a haunting fragrance on the chill air. Yellow-flowered *Hamamelis mollis*, a parent of the *H.* x *intermedia* hybrids, is one of the most fragrant. Hardy to Zone 5.

LEFT TO RIGHT: ANDREA JONES (2); ROB CARDILLO





LEFT TO RIGHT: ANDREA JONES; MARIANNE MAJERUS/MMGI

▲ SWEET PEA
The first sweet pea recorded in cultivation, dating to its discovery by a Sicilian monk in the 1690s, *Lathyrus odoratus* 'Cupani' has bicolored maroon-purple and orchid-violet flowers. Though smaller than modern hybrids (many of which have been bred to favor big frilly flowers over fragrance), the blooms of this heirloom are intensely scented. Annual sweet peas like this favor cooler climates.

◄ HYACINTH
For heady springtime perfume, hyacinths are nonpareil. Hundreds of years of hybridizing have resulted in the familiar stocky, densely packed flower heads of purple, pink or white, popular both in the garden and for forcing indoors. This cultivar, *Hyacinthus orientalis* 'Blue Jacket', is touted for its true-blue color. Hardy to Zone 4.

MORE SWEETS

Perennials: *Hosta plantaginea* and its offspring have a honeysuckle scent, including 'Honeybells', 'Guacamole' and 'Fragrant Bouquet'. All phloxes are strongly fragrant. Many varieties of peonies have fragrance, from rose to citrus scented, including 'Alexander Fleming', 'Chestine Gowdy' and 'Madame de Verneville'.
Shrubs: The superfragrant clove currant (*Ribes odoratum*) is one of my all-time favorites. Another good choice is wintersweet (*Chimonanthus praecox*). Though they take a greenhouse in northern climes, gardenias have one of the most beloved fragrances. Another shrub that makes gardeners swoon is *Daphne odora*. For a honey scent, try *Fothergilla*, or mockorange (*Philadelphus coronarius*) for an orange-blossom fragrance.
Bulbs: Daffodils (*Narcissus*) are classic for spring fragrance. Some of the best are 'Actaea', 'Suzy', 'Bunting', 'Baby Moon', 'Intrigue', 'Geranium' and 'Baby Boomer'. Native to Central America, tuberose (*Polyanthes tuberosa*) is perennial in Zones 8 to 11, but can be grown in containers or dug and stored over the winter elsewhere.
Vines: True jasmine (*Jasminum officinale*) is hardy in Zones 7 to 10; relatives include *J. grandiflorum* and *J. polyanthum*. Honeysuckle is another classic fragrance, though the one with the strongest scent, *Lonicera japonica* ('Halliana' is the common cultivar), can be invasive. Some clematis are fragrant, such as the vanilla-scented *C. montana* var. *rubens* 'Odorata'.
Trees: Many trees produce masses of fragrant blooms, including citrus trees, linden (*Tilia*), Catalpa, locusts (*Gleditsia* and *Robinia*), golden chain tree (*Laburnum anagyroides*), tea olive (*Osmanthus fragrans*) and the lemony Southern magnolia (*Magnolia grandiflora*).
Annuals: For a brief (but completely worth it) burst of fragrance, try such annuals as stock (*Mattiola incana*), flowering tobacco (*Nicotiana alata* and *N. sylvestris*), sweet alyssum (*Lobularia maritima*), heliotrope (*Heliotropium arborescens*), wallflower (*Erysimum*) and mignonette (*Reseda odorata*).




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GOOD SHEPHERDS

The owners of a garden in Portland, Oregon, want to connect people with the Earth

STORY BY JENNY ANDREWS ■ PHOTOGRAPHY BY SUSAN SEUBERT



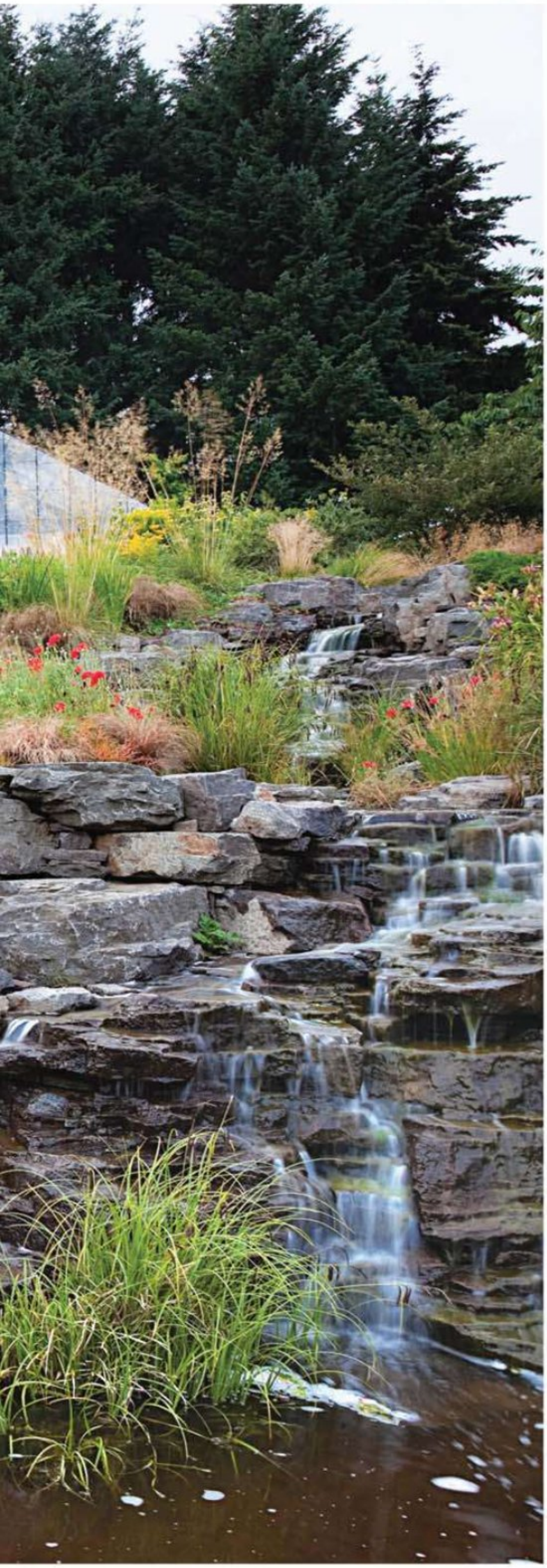
Above: The anchor for this garden near Portland, Oregon, is a saltwater pool and yoga house, designed by homeowner/architect Mike McCulloch. Its plant-rich environs, created by a team of noted regional designers, are endlessly fascinating to co-owner, Maryellen Hockensmith, who wanted sustainability and wildlife habitat front and center.

When Maryellen Hockensmith bought her home in the hills overlooking Portland, she considered it the chance of a lifetime. The house was a true gem — a midcentury Modern designed by Pietro Belluschi, which appeals particularly to Maryellen's fiancé, Michael McCulloch, who is an architect. And the surrounding property was a pastoral 40 acres, literally — the former owners were sheep farmers, and the herd grazed just yards from the back door.

While for many the lack of an extensive garden would be a detriment, here it was a definite plus since the pasture presented essentially a blank slate for a new design. Using their own ideas as a springboard, Maryellen and Mike assembled a "dream team" to pull it all together and make it happen. First came designer Beth Holland who had worked with Mike on an HGTV giveaway house, who then brought in Pacific Northwest garden guru and author Ann Lovejoy, followed by local Garden Diva Laura Crockett. For



The garden's hillside of carefully placed Molalla basalt stones incorporates terraces for gathering, a waterfall and an outdoor fireplace. At the top of the rise is an organic edibles garden, including a greenhouse of citrus trees. **Opposite:** The entrance drive sets the stage with fruit trees and a meadow, reminiscent of the property's original farm-and-field identity.





build-out, Lovejoy called on Eamonn Hughes, and the lineup was complete. Says Holland: "We were just so happy to be together. It was really a harmonic convergence of clients and designers."

A fitting description since Maryellen and Mike have a strong spiritual side, something they kept in mind throughout the process of building the garden. "One of my personal goals with the garden was to give people a connection with the Earth," says Maryellen. Which for Crockett is a wider green view than the usual application of that catchword: "It's also about making a place feel like home, emotionally and physically. It's about 'feeding' humans with a healthy environment."

As the centerpiece and anchor for the new landscape, a terrace with a swimming pool (heated via solar panels on the house roof), and a clean-lined pool house (also referred to as the yoga house) made of local Port Orford cedar and designed by Mike, was sited in line with the home. Near the pool, a sculpture by Lee Kelly entitled "Window to the Gone World," designed as a "golden rectangle" just as the pool house is, offers a portal view to the nearby woodland of Douglas firs, maples and cedars. Maryellen insisted on salt water for the pool because "it has healing qualities and it's comfortable for the body." Since installation, the pool house has even been used by healers and during Buddhist retreats, and Maryellen's two young children have, of course, enjoyed the pool.

The pool terrace also serves to bisect the main garden, giving the landscape a duality both in appearance and function. Above it, the garden seems to emerge from a boulder-strewn hillside; below, a meadow carpets the slope. Maryellen even refers to the east side of the pool house, with its quiet view of the woods, as the "introspective side," conducive to yoga and meditation. The west side, facing the upper garden and its outdoor-living spaces, is the "social side."

And social it is, says Holland: "Maryellen wanted to use the property in unexpected ways, to connect to the community, hosting benefits and concerts." (The pool terrace even figures in an upcoming yoga video.) Says Maryellen, "Both Mike and I are

Right: The view across the valley is especially dear to Mike and Maryellen, and each step up the hill affords a slightly different perspective. The tree line beyond the pool is part of the 19 acres Maryellen and Mike set aside as a conservation easement. **Below:** The edible parts of the landscape include veggies and fruits for family, friends and food banks, and nectar-rich plants like red bee balm for the wildlife.







terrible extroverts, and having the garden makes people jump at the opportunity to come over." One of Mike's design objectives was to comfortably accommodate at least 150 people (a Garden Conservancy tour in June is expected to lure 650 throughout the day). But as Maryellen points out, "It's also a place that feels protected and surrounded by nature, where people feel comfortable pouring their heart out."

Critical to the upper garden was the positioning of the 1,000 or so tons of Molalla basalt brought in, chosen by Mike for its striations, which add to the horizontal layering in the garden that Crockett says creates "restful spaces." The goal was to make it look like the boulders were "revealed" by natural forces and the entire area, which integrates stone terraces among the boulders, simulates a fault line. This includes a visual watercourse, designed by Hughes, which appears to begin as a "spring" at the top, is held by the pool and then descends to the lower meadowland. There is in fact a natural seep in the pasture, which Maryellen and Mike enhanced with a liner so there would be water for animals like coyote and elk, even in the winter.

Being wildlife friendly was key. While many gardeners build barriers to keep out critters, Maryellen and Mike are fenceless, opting for deer-resistant plants rather than interrupting the movement of animal life through the property. They even set aside 19 acres (almost half their property) as a conservation easement held in perpetuity by Three Rivers Land Conservancy. If some garden plants get munched on, "it's just our donation," says Maryellen.

On the plant menu, birds and insects have a smorgasbord to choose from for seeds, berries and nectar — coneflowers, blueberries, anise hyssop, yarrow, chokeberry, sunflowers, bee balm, *Perovskia*, *Ribes* and goldenrod. And of course, lots of grasses (*Stipa gigantea*, *Nassella tenuissima*), which contribute to the garden's status, in Maryellen's words, as "the most kinetic garden in Oregon."

Visit our Living Green portal online at GARDENDESIGN.COM/LIVINGGREEN

Creating the plant list was a joint effort by Maryellen, Crockett and Lovejoy. Maryellen leaned toward a hot color palette of oranges and yellows (which she calls "sexy"), and her teammates balanced that with cool purples and deep blues. Lovejoy's typical strategy: "We visit

Right: Though Maryellen is partial to hot-colored plants like poppies, coreopsis and the sunflowers dotting the rock garden, the designers wove in lavender, purple and pink for balance, including blue-hued *Perovskia* and purple coneflower (below).





a lot of nurseries, look at picture books and magazines, then build a plant palette that is likely to thrive on the site. The question becomes, 'What garden wants to be made here?' instead of 'How can I put my imprint on this land?' I work toward organic garden design, the coming together of people, place and plants."

Each area of the garden has its own character, though colors and textures are echoed for cohesiveness, and no element was placed without intention. To highlight the architecture of the house, the entry is low-key and simple; behind the house, as a stroll garden heads for the pool terrace, the colors intensify and the plant list increases. "Mike would have been happy with just three varieties, but Maryellen is a plant geek and she wanted a big mix," says Crockett. "It was important that both of them feel good."

And all of the very lush landscape is maintained organically (Maryellen belongs to a group that calls itself "Trust Us, We're Organic"), including the very productive edibles garden at the top of the hill. So fruitful is the bounty that Maryellen (with her children as active participants) regularly contributes the excess to local shelters. This year she is growing extra for a special purpose — her marriage to Mike on Oct. 10 (also her birthday). And of course, the ceremony will take place in the garden, which will be resplendent in its fall colors. Given the couple's penchant for social gatherings, it should be a transcendent event.

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GIVE BACK

TO WILDLIFE

It's critical for wildlife to have corridors that link one green location to another. Maryellen and Mike chose not to fence their property, and they put 19 acres into a conservation easement, with the area officially designated as wildlife habitat by the state of Oregon. To find out more about conservation easements, go to nature.org. To learn more about creating a Certified Wildlife Habitat in your own backyard, visit nwf.org/backyard.

TO THE COMMUNITY

Don't throw extra garden veggies on the compost heap or let them go bad in the bottom drawer of the fridge. Donate the bounty to local charities, or even plan to grow more for that purpose. During peak season, Maryellen takes her excess edibles to local shelters, and she includes her children in the activity. One national program for connecting food growers to charity organizations is Plant a Row for the Hungry, run by the Garden Writers Association (gardenwriters.org).

TO THE PLANET

To keep things healthy for humans, wildlife and her little corner of the natural world, Maryellen takes the organic approach for maintenance on her property — organic fertilizers and pesticides, and no herbicides. And since she sells plants divided from her garden and is planning to grow pick-your-own lavender, she even intends to become "certified organic." For more on how to be certified organic as a grower, visit usda.gov and the website of the Organic Trade Association, ota.com.

TORONTO'S WATERFRONT GARDENS

People-friendly landscapes transform Lake Ontario's shoreline

STORY BY JENNY ANDREWS



How does a city reverse the centrifugal force that sends its citizens spinning outward, away from the concrete jungle to the solace of the suburbs? For Toronto, a pivotal factor for drawing them back in and transforming them into enthusiastic urbanites is the creation of green spaces. And it seems to be working. Over the past 30 years, as the acreage of public parks has continued to stretch across the city, the population of downtown dwellers has bulked up by 65 percent.

Toronto is particularly proud of its waterfront transformation. As with many cities, what initiated settlement — a beautiful and accessible shoreline on Lake Ontario — eventually became an industrialized mess, unappealing (and unsafe) for casual strolling or playtime with the kids. Beginning in the 1970s, a wave of waterfront revitalization envisioned plans to replace derelict docks and eyesore parking lots with a citizen-friendly landscape of places to live, shop and, of course, play. The federal government even created a special organization to rejuvenate the city's shore and by 1991, the charitable, nonprofit Habourfront Centre was organizing public arts events on its 10-acre site. Today, that area has become a nexus for cultural activities.

In 1997, ground was broken on a garden that Leslie Coates, manager of waterfront parks and special projects for the city's Parks, Forestry & Recreation, refers to as a "catalyst." The Music Garden — the brainchild of landscape designer and author Julie Moir Messervy and renowned cellist Yo-Yo Ma — had been in need of a home since a failed attempt to build one in Boston. A 2.5-acre sliver of Toronto lakeshore had been earmarked for a park with funds committed by the city, but more was needed. Miraculously, a donor appeared backstage after a concert by Mr. Ma and the Toronto Symphony Orchestra

LEFT: JON WHITTLE; OPPOSITE: ADRIAN HOLMES

A significant part of Toronto's revitalized waterfront is the Toronto Music Garden, which celebrated its 10th anniversary this past year. The brainchild of landscape designer Julie Moir Messervy and cellist Yo-Yo Ma, and inspired by a Bach cello suite, the garden features lush horticulture, quiet places to muse and locations for events, such as the Menuett Pavilion (opposite). **Right:** The maypole in the Courante section whimsically mirrors the CN Tower.



timeline: toronto waterfront

1830s
Industry expands along Lake Ontario, including initial construction of what would become the world's largest distillery, Gooderham & Worts

1850
Start of massive campaign of lake-filling to expand shoreline for shipping, manufacturing, railway infrastructure

1920s
Waterfront Development plan introduced: Two-thousand acres of deteriorating waterfront were filled and reclaimed

1950s
Modern shoreline achieved after 100 years of infilling; Gardiner Expressway built, cutting people off from lakeshore access

1954
Hurricane Hazel changes topography of harbor, splintering main island into several smaller islands

1970s
City council approves master plan and begins redevelopment of lakeshore

1999
Toronto Music Garden opens

2007
HTO Park completed

2009
Toronto is voted fourth most livable city in the world

2010
Opening of Canada's Sugar Beach and Sherbourne Park

(Messervy refers to him as "the angel in the green room"). As Messervy remembers, "When we got to Toronto, there were a few things along the waterfront, like some passive park areas, but it was patchy and the landscapes were not fully developed." The garden has just passed its 10-year anniversary, prompting a book by Messervy, *The Toronto Music Garden: Inspired by Bach.*

The Toronto Music Garden set the bar high for subsequent waterfront parks, with its intricate interplay of musical themes (it's based on Bach's "Unaccompanied Cello Suite No. 1"), horticulture and interstitial spaces, some intimate and some communal. And Toronto has taken up the baton. Not satisfied with rows of trees and jungle gyms typical of uninspired park sites, design competitions for public spaces have landed on top-drawer architects, landscape architects and artists, including Michael Van Valkenburgh, Field Operations, Claude Cormier, West 8 and Janet Rosenberg.

Just east of the Music Garden, Rosenberg and Cormier's HTO Park, completed in 2007, dramatically proves a point made by Coates that public spaces benefit by being different. In contrast to Messervy's spilling-over-the-path lushness, HTO is a stylization of dunes and beach (Rosenberg calls it the "urban beach"), complete with stationary yellow umbrellas that pull double duty as outdoor art. Says Rosenberg: "People's lifestyles are changing, and it's critical that their park spaces change too. A typical park is an English reproduction of a formal garden, but we no longer have sweeping lawns." Instead, she prefers a model for contemporary parks based on the European town square, which is a "nucleus of life."

Rosenberg explains the inspiration for HTO: "Toronto had turned its back to the waterfront and moved north. With this park, I wanted to establish a new language and chemistry between people and the water." The dunes that initially obscure the umbrellas enhance the surprise of finding a sandy beach in downtown Toronto. As a "cap" on the site, they were also a way to avoid digging down to potentially toxic soil, given the waterfront's industrial history.

Since 2001, management of the central waterfront has been accomplished by a clever interface of private enterprise and civic jurisdiction. Waterfront Toronto — a

private organization with a board of directors — handles the development of the property (totaling some 2,000 acres, the largest urban development program in North America), though the city of Toronto ultimately holds the titles and operates public spaces. Three levels of government — city, provincial and national — contributed a grand (very grand) total of $1.5 billion in seed capital, a boon most cities can only dream of. John Campbell, CEO of WT, calls it a "watershed moment." So with plenty of acreage and a sizeable budget, WT has pursued its charge with gusto. After years of planning and gathering community input, it can now implement several new projects.

Opening this summer are Canada's Sugar Beach, designed by Claude Cormier, which repeats the umbrellas theme of his HTO Park, and Sherbourne Park, designed by Vancouver-based Phillips Farevaag Smallenberg landscape architecture firm. For Sherbourne, the design team integrated storm-water management and purification, even incorporating sculpture ("Light Showers" by artist Jill Anholt). The park's pavilion is expected to be LEED Gold certified.

This attention to environmental issues is another thread in the waterfront park system, notable also in Harbour Square Park and Spadina Quay Wetland. Another area, the Lower Don Lands, is one of more than a dozen founding projects in the Climate Positive Development Program, associated with the former president's Clinton Climate Initiative and the U.S. Green Building Council.

Waterfront Toronto has made strides in stitching the necklace of parks together, and making them and the lake more accessible. Designed by landscape architecture firms West 8 from the Netherlands and Toronto-based DTAH, a master plan includes footbridges, a promenade, and four "wavedecks," three of which have been completed. Though the project has generated controversy (do the walkways interrupt or enhance views of the lake?), WT's goal is connectivity and to eliminate you-can't-get-there-from-here frustrations.

In some cities, such prime lakefront property would be choked by scenery-blocking, not-public-friendly condos and hotels. But Toronto



takes its commitment to enhancing the urban environment seriously. In fact WT allots 25 percent of its acreage to waterfront public spaces. As WT's Campbell says: "Most waterfronts focus on a real-estate economy, but Toronto plays the long game, building communities. We're out to change the North American model. After all, a great city is known by its public realm." A view echoed by Rosenberg: "The future is about the spaces between the buildings."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76

Below left: HTO Park, designed by Janet Rosenberg and Claude Cormier, is an inviting space with a stylized aesthetic, featuring stationary yellow umbrellas and a graphic arrangement of "dunes." Rosenberg's goal was to get visitors right to the water's edge. She calls their creation the "urban beach."



TORONTO'S GARDEN PARKS

Toronto's push for urban green space is not limited to the lakeshore. Throughout the city, small public parks can be found tucked among high rises, shopping centers and condominiums, often housing works of outdoor art. With designs by some of the most noted architects, landscape architects and artists, most of the spaces are part of an extensive Parks, Forestry & Recreation network. It's rare to see any of these locations vacant — it seems there is always someone reading a book, playing with a dog or taking a brown-bag break. Below are just a few examples.

SIMCOE PARK
This one-acre space is situated beside Simcoe Place, where the seat of the Parliament of Upper Canada was once located and named for John Graves Simcoe, the founding father of Toronto, and his wife. The park includes several public art pieces, including the aluminum "untitled (mountain)" by Anish Kapoor (above), who also designed the "Cloud Gate" sculpture in Chicago's Millennium Park.

VILLAGE OF YORKVILLE PARK
Locals began clamoring for a park on this site beginning in the 1950s, when its Victorian row houses were demolished for subway construction. They got their wish in 1991, when a design competition awarded the project to landscape architects Martha Schwartz, Ken Smith and David Meyer, and Oleson Worland Architects. A series of garden rooms is arranged on the lot lines of the row houses. In 1996 it won the President's Award of Excellence from ASLA.

COURTHOUSE SQUARE
Designed by Janet Rosenberg, this award-winning city park adjacent to the former York County Courthouse was previously just a vacant lot, which belied its colorful history — public hangings were held there in the 1800s. Though the park has a modern look, Rosenberg imbued it with historical overtones. Near the center is a black-granite stage for intimate performances.

TORONTO-DOMINION CENTRE
A seven-acre site designed by architect Ludwig Mies Van der Rohe (the first building opened in 1967), the TD Centre was envisioned as a model urban complex. To counteract the "canyon" effect, Van der Rohe set the buildings back from the street and created a public plaza. Peacefully parked under the trees is "The Pasture," a grouping of seven bronze cows by sculptor Joe Fafard.

LEFT TO RIGHT: NEIL FOX; JON WHITTLE



The curtain opens on this New York estate designed by landscape designer James Doyle with a high-impact water feature. Inspired by French water canals, it has added drama from a ghostly bronze sculpture by Hanneke Beaumont that seems to emerge from the misty waters. But the plot turns from chilly to achingly romantic when petals weep from the flowering cherries alongside.

Scene Stealing

GIVEN THIS PROPERTY'S BROADWAY-BASED HOMEOWNERS, LANDSCAPE DESIGNER JAMES DOYLE LENT HIS PRODUCTION STAGE PRESENCE

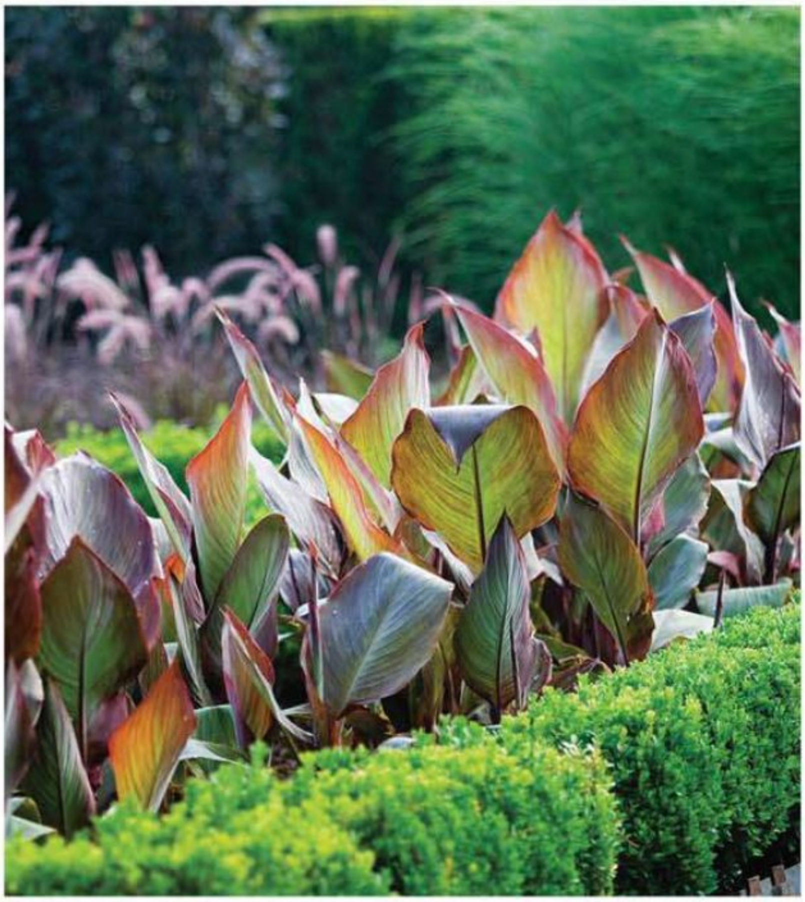
STORY BY TOVAH MARTIN ■ PHOTOGRAPHY BY NEIL LANDINO JR.





Nourishing the homeowners' craving for color, the formal garden frames the French Normandy-style house with classically geometric beds edged in boxwood filled with wax begonias. Cannas, burgundy fountain grass and verbena overflow to give the garden late-season breadth. **Opposite:** Not only does *Canna* 'King Humbert' bear out the bronze foliar color echoed throughout, but it rushes onstage with flame-red blossoms.





When James Doyle designed this landscape, he called in nature's special effects big time to oomph up the intrigue on his client's property. So if a phantom layer of fog wraps the scene or the morning dew is just lifting before floating away, that's the ideal interlude to glide into this 20-acre Westchester County, New York, conceit, owned by a pair of Broadway producers. Mystery pulls you in, whimsy tickles your sensibilities, and curiosity keeps you riveted. But beyond the showmanship, there's the substance of deftly clipped hawthorns and arching wisteria tunnels to draw everyone into the plot.

And talk about melodrama. James Doyle Design Associates began the botanical cloak-and-dagger with a long (140-by-40-foot), rippling "canal" accompanied by a double procession of Japanese flowering cherries (*Prunus serrulata*) lined up to weep their petals into the water. The canal is an edgy execution, for sure. But it's the larger-than-life apparition in bronze by Hanneke Beaumont looming over the water that sends chills down the spine. Ghostly and haunting, he walks out of the water, rising above the vaporous atmosphere, frozen in time but engaging nonetheless. You've only just arrived and you're spellbound. All this acreage is a stage, and you're now a player on it. Act I.

But hold the applause, because this is only the beginning. What James Doyle, his design partner Kathryn Herman and his entire team do so deftly is sculpt a fantasy. Given a blank, naked field that just blinked back in 2004 when Doyle initially nosed down the drive toward the French Normandy-style house, Doyle grasped the commanding view draping the Westchester hills and saw beyond the negative space. He wouldn't upstage the backdrop, but he would leverage his theater to raise the curtain on surrealism au naturel. And he would take cues from the

Textural interplay is everything for Doyle, which is why his razor-sharp sheared yew hedge sings counterpoint against billowy ornamental grasses, converging behind a wisteria arch escorting visitors offstage. Opposite, below: Immediately outside the kitchen, an herb garden is a delicious example of James Doyle Design Associate's penchant for structural informality — within the frame of a clipped dwarf boxwood hedge, of course. Only footsteps away, the petunias that surround an agave in the formal garden's focal urn (opposite, above) echo the purple *Verbena bonariensis*.



architecture, letting the French accent echo throughout, with a twist on classical style.

As any savvy set designer will divulge, well-wrought fantasy always has one foot firmly in reality. And that's where this property truly excels, because the canvas never totally parts company with convention. Instead, this landscape walks the line, almost crossing over to the far side of sensuality. JDDA does this by tweaking nature. The characters you encounter in the garden are no more daring than wisteria, boxwood, petunias, verbena, yew, et al. But the roles those familiar faces assume are another matter entirely.

To craft the plant-softened alter ego of hardscape, Doyle used clipped shrubbery in lieu of stone and concrete. Then from the house outward he choreographed a comical army of blunted yew cones each fitted with a boxwood "boot" bantering beside straight-up *Taxus* cones all neatly arrayed. They strike like a troupe of waltzing gumdrops and dunce caps. They have weight, they have substance, but they also exhibit grace and mirth. Doyle describes his intent: "The plants themselves are art pieces." But the yew/boxwood contingent is just the overture. There's more.

Indeed, deftly sheered topiary syncopates the entire production in the form of hedges, archways and aerial partitions — anchoring it, echoing it, giving it substance and height. Topiary segments the space into rooms that switch mood, playing the modern motifs and curves of





JAMES DOYLE ON CLASSICAL STYLE

James Doyle doesn't think twice about crossing the line from classical to modern and back again. Blame it on the fact that he entered the field as a gardener on a Russell Page garden in Ireland. "Russell Page had a huge influence on my ultimate style," says Doyle in his gentle Irish brogue. "Serving as head gardener for that garden opened my eyes to the wider world of garden design." And eventually, design seduced Doyle from playing in the dirt to the drawing board. He made the morph, but never lost his roots in horticulture — plants and their interplay remain paramount. He came to the U.S. more than 20 years ago to tackle the brave new world that he saw unfolding here, opening James Doyle Design Associates in 1993 — an award-winning firm that most recently won the 2009 Palladio Awards competition for Exterior Spaces: Gardens & Landscapes.

Q: How would you define a classical landscape?
A: I see it as orderly and with a geometric layout, but due to international trends, new materials and advances in the visual arts, classic is always being revised.
Q: How has the style changed?
A: Symmetry isn't as important anymore; we've reinterpreted strict geometry to allow asymmetry. Materials and textures are different and more modern.
Q: Can classical style marry with native?
A: Absolutely. A well-designed garden should relate to the outer landscape. An exciting challenge is to incorporate native plants within the classical framework.
Q: How do you soften formality?
A: Plant material is hugely important. I look to Europe to get a bead on new plant material that provides form and texture, and can also be sheared.
Q: Is there a future for classical design?
A: I would hope so. My personal challenge has been to bridge the gap between garden design and landscape architecture. The future lies in the marriage. We'll be pushing the limits.





sculptures against the traditional lines of geometry. The garden is at times headily romantic or starkly angular. Shorn shrubs form pillows, create buttresses, stack up colors, reveal exclamation points and frame sculpture. Most important, topiary bulks up the botanical heft allowing it to communicate with the gargantuan aspect of the space and its greater view. Since all of Doyle's feats are done with nature rather than inert objects, balance is achieved. The natural link keeps the property on this side of fiction — just.

Purposefully, all the traditional elements are set slightly askew — not akimbo, mind you, but ever-so-slightly supernatural. On the strength of the clients' liberal acceptance of an unconventional approach, Doyle opened his stops. "We felt very comfortable being bold," he sums up the prevailing mood. "We were allowed to push to other limits. And that's exactly what we did." One sterling example is the garden abutting the pool where the quadrants are the antithesis of formality — on purpose. Instead, Doyle used *Verbena bonariensis*, *Canna* 'King Humbert', *Persicaria polymorpha* and *Pennisetum setaceum* 'Rubrum'. Satisfying the only "must" on the clients' want list, the vibrant palette Doyle used imbues volume, texture and especially color. The same spectrum also pops in the nearby parterre, a classical element if there ever was one.

That's the ornamental aspect. But the landscape doesn't part with practicality entirely. It includes a fully functional and well-stocked vegetable garden, berry cages and herb gardens beyond your typical four-square treatment, while still a play on formal, for sure. Wonderfully gnarled and expressive fruit trees offer their goods just off the house's courtyard.



Broad gestures from flowering bee balm, herbaceous peonies, yarrow, *Leucanthemum* x *superbum* 'Becky' and *Persicaria polymorpha* lay siege to the strict geometry of the formal garden. Opposite: Hedges direct movement through the garden and deliver visitors immediately from the parking area to the courtyard, where a mirrored water feature reflects what is happening in the larger landscape.



Fennel, elecampane, tansy and fellow herbs are edged in *Buxus sempervirens* 'Suffruticosa' with sculptural *Taxus* topiary rising from a boxwood "boot" in the foreground and a chorus line of *Taxus* cones across the walkway. Opposite: Rosalia Sanni, on the JDDA staff, custom-designed the wrought-iron gate with a French accent, which leads from the interior courtyard to the farther vegetable garden.





The music of dribbling fountains plays harmony to the birdsong in the meadow beyond. The meadow is palpitating with pollinators, drawing them into the cultivated scene as well. Doyle's dream is that "hopefully, the wildlife is enjoying the theater too."

The garden transitions outward and flows into a comfortable pedestrian "traffic pattern," leading from one space to the next without pause or pretense. "Destinations are practical," Doyle decreed, "not contrived." Practical perhaps, but not predictable. Tightly woven labyrinths of *Miscanthus* are outfitted with recesses for seating areas and sculpture. A wonderful swirling sinuous beech hedge — clipped, of course, and inspired by the Belgian designer Jacques Wirtz, whose work Doyle admires — beckons away from the "safety" of the gardens into the "netherland" of the farther meadow (which has been emphasized and augmented). The magic is drawn out from man's domain into the wild blue yonder.

The problem with most fantasies is that they're finite. You wake up, you shake off the dream, and the journey ends. Not so with this saga. It's an all-season affair. In winter, the drama is distilled and sharpened while the surrealism is turned up a notch, with a dusting of snow or casement of ice. In summer, the stage is simply more accessible and more ethereal, and with a larger cast of entertainers. At all times of year, it's a triumph. The curtain never falls on this drama; the encores never cease. **SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76**



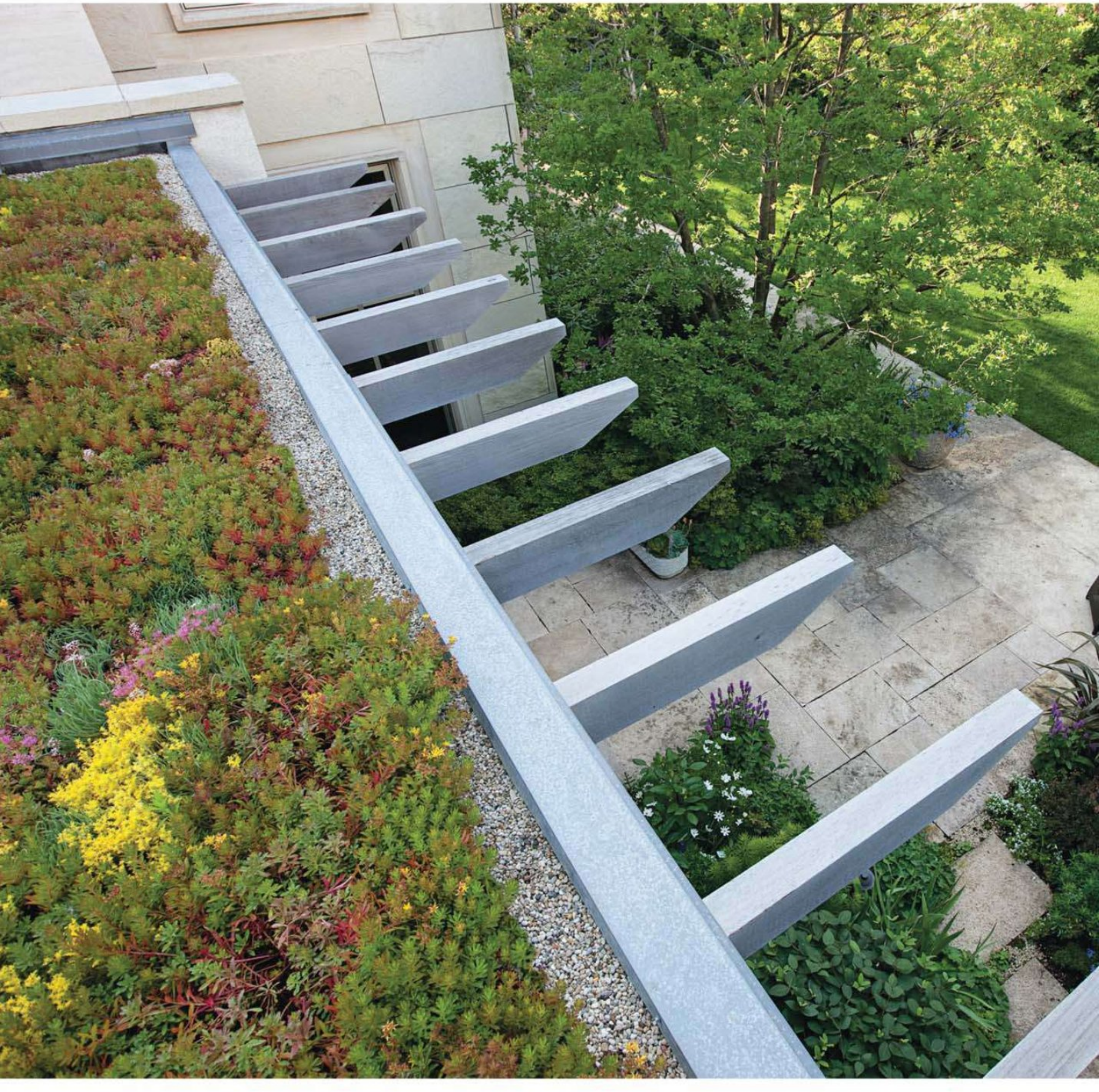
chicago SOUL

City vibe meets Midwest charm in this harmonious Lincoln Park garden designed by Douglas Hoerr

STORY BY LAUREN GRYMES ■ PHOTOGRAPHY BY SCOTT SHIGLEY



The deeper one moves through the friendly confines of this urban enclave by Chicago landscape architect Douglas Hoerr, the more the outside world ebbs away. Hoerr tends to use fewer plant varieties and repeats them as sculptural statements, as with the birches (*Betula mandshurica* var. *japonica* 'Whitespire') in the plein-air gallery (opposite), and in groves underplanted with oakleaf hydrangea and pachysandra at the front of the limestone house.







Far Left: Hoerr is known for his roof-raising green-roof designs and didn't skip the chance to install one here using a variety of sedums above the screened porch. "I am a firm believer of getting as much green as you can between you and the city," he says. The Eden Stone limestone terrace below is shaded by a *Magnolia* x *loebneri* 'Merrill'. **Left:** The calming rhythm of 'Chanticleer' Callery pears and *Ligularia* 'The Rocket' drowns out the urban surroundings.

cultivating the quiet life in a city isn't exactly easy, but a dulcet Chicago garden offers an inspired example of how one cosmopolitan family nurtures tranquility from the ground up. The ground in this case is on the city's North Side in the Lincoln Park neighborhood, on a deep five-lot-wide parcel — quite a stretch of real estate considering the average city lot in Chicago is a scant 25 feet wide.

The landscape, by Douglas Hoerr of the Chicago firm Hoerr Schaudt Landscape Architects, is an abstract paradise influenced in part by the most ancient and esoteric elements of garden design, but grounded in easy Midwestern earthiness — a refined Eden in the fearless Chicago tradition of significant architecture paired with exuberant horticulture.

Urbane more than starkly urban, this unexpected oasis — with its boldly planted corners, meditative walkways, colonnade of pleached Callery pears and a gem of a sunken garden — is a cloistered antidote to the city stressing against the property's strong borders. The garden, it would seem, is as protective of its family of four (businessman, a film-industry set designer and two very active young sons) as the family is of it.

Initially four lots wide, Hoerr urged the homeowners to buy the fifth lot so he could balance the bulk of the house (a monolithic contemporary limestone building that makes one think of a high-style abbey) with a rectangular greensward



and give the family a place to play. "It just needed more elbow room," he explains. From the sidewalk, creamy birch-tree trunks soften the edges and "give the house shoulders," Hoerr says; beyond are glimpses of a sunlit plane, an implied meadow reminiscent of Prairie School great Jens Jensen.

There is space for intimate moments and also larger life celebrations: A terrace that is a warm spot for contemplating the coming day with coffee is also the perfect staging area for a summer lawn party or an autumn game of touch football. The walled, sunken gravel garden — like a Persian carpet brought to brilliant living color — is a romantic enclave for winding down with a glass of wine, solo or with 30 friends. The built-in retreat of a screened porch accommodates yoga deep breathing as well as laid-back breeze shooting. "This whole project is based around people who wanted their landscape to be usable, functional and beautiful," Hoerr says. "It's a garden for life — for their family's recreation — and for beauty."

As ordered as this space is — the garden evolved from an underlying grid pattern reflecting the house proportions, the way Hoerr's designs often do, into an asymmetrical play on rectangles — an abundance of plants tolerant of the Zone 5 conditions soothe the geometry of the dwelling and unifying hardscape, and create a sense of mystery by strategically framing views. From the street, the solid house is impressive but not imposing. The garden is inviting, with its white-trunked birch groves and oakleaf hydrangeas tumbling through a metal lattice and limestone wall, but a passerby doesn't get the feeling the landscaping was done up for show. The composition is a lived-in work of art, and there is a sense — as one sometimes gets when visiting a museum — that the real treasures are kept hidden from public view. "It is a house designed by people who recognize the importance of seeing nature from every room on every level in all four seasons," Hoerr says. "It's unique in the city because it allows nature in."

That this project succeeds as an organically integrated living space rather than a house and garden divided is the result of clarity overcoming standard home-building chaos: Defying convention, the homeowners called in Hoerr at the same time architect Laurence Booth, of Booth Hansen in Chicago, was assigned the house. The early invitation gave Hoerr the opportunity to shine at his oeuvre, creating civilized and gorgeous outdoor city-living spaces. As usual in an urban situation, physical

For more Douglas Hoerr gardens, see GARDENDESIGN.COM/HOERR



This is in a city? The ipe wood screened porch — cloaked on three sides by garden — is the family's cool warm-weather hot spot. "I live out here," the homeowner remarks. "It's my retreat." Opposite: Neighborhood-blocking pears are skirted by a shade-tolerant textural arrangement including hostas, 'Henna' coleus, *Heuchera villosa* 'Autumn Bride', *Rodgersia pinnata*, *Ligularia* and *Lysimachia*.



Hoerr envisioned a "hip porch swing" for the limestone-and-wood pergola; climbing hydrangea (*Hydrangea anomala* ssp. *petiolaris*) and native wisteria (*Wisteria frutescens*) give the structure the mystery of a lost monument. In city gardens especially, he likes to create overhead privacy from nearby looming buildings. Opposite: Hoerr's trademark is perhaps his muscular public plantings, but in the sunken garden his softer side shows with lady's mantle (*Alchemilla mollis*), *Stachys officinalis,* 'Green Velvet' boxwood and blackberry lily (*Belamcanda chinensis*). Water lettuce and papyrus populate the hypertufa pool.

DESIGNER PROFILE: DOUGLAS HOERR



Chicago landscape architect Douglas Hoerr catapulted to landscape-artist status in the 1990s when his unrestrained, concrete-busting Michigan Avenue median plantings helped change the way Midwesterners, and even the entire country, view streetscapes. A Purdue University graduate, Hoerr — lead disciple of Mayor Richard M. Daley's urban greening initiative — is also known for his green-roof designs. In 2008, powerhouse Hoerr Schaudt Landscape Architects was formed when Hoerr's firm joined forces with that of former rival Peter Lindsay Schaudt.

Q: You were a Midwestern farm lad now helping reshape Chicago's urban landscape. Are your residential designs rooted first in nature or in city?

A: Depends on where I'm designing. It's about context for me — I look at the larger landscape first and see how it relates. I imagine what I would want if I lived there. Every garden is a balance of nature, horticulture and architecture, with a goodly amount of emotion, wit and surprise baked in.

Q: How do you define Chicago style?

A: Chicago style to me is when public horticulture enters the urban fabric. It's about putting a crowbar to the pavement and prying out voids large enough to fill with nature. It's about breaking down the edges of borders and creating big, explosive plant schemes that reach for the sky and, at the same time, bringing nature to the windshield and to the pedestrian. It's bold, it's fresh, it's irreverent — it has to hold its own against some of the greatest architecture in the world.

Q: What is it about Chicago style that sets it apart from, say, New York style?

A: When I go to other cities the public plantings are so neat and restrained and monochromatic. It was that way when I moved here in 1991 — it was so safe, with everyone using the same one-season recipe. Now, we let the plants do their thing. In one generation we have nearly 100 miles of landscaped parkways and median strips, and some 4 million square feet of green roofs. People see these things and think: "Whoa! Anything is possible."







challenges — including enormous overhead power lines, a looming seven-story apartment building (both detractors now hidden behind the pleached-pear colonnade and a fence) and rubble-strewn compacted earth (excavated and filled with 2 feet of prize soil) — were plenty. But the homeowners and their design team (which also included an interior designer) were tuned from the beginning to near-perfect harmony. "No one was singing off-key," Hoerr says. "There was no missed opportunity. Every little detail was deliberated, and it comes off looking effortless."

Hoerr's years of crafting enjoyable private living spaces from cramped city yards (not that anyone would call this particular garden cramped) come into play here. A maintenance strip of locally quarried gravel doubles as a crunchy path alongside the house. A courtyard viewed from a glassed-in stairwell is an elegant open-air gallery featuring as sculpture a sinuous bench and a pair of birches — a privacy preference Hoerr sought over mundane evergreens —which, brought up close to the house, offer height, dappled shade and depth of field. The screened porch is surrounded by garden, making the neighborhood disappear. To one side is the lawn and terrace; to the other side is a pergola (providing structure, shade and overhead privacy) and a deck stepping down to the intimate gravel garden with seating areas and a small pool, the two spaces (the gravel garden and the lawn area) connected by a narrow path along the fence line. Even the top of the porch is garden, with a green roof of sedums and alliums, visible from bedroom windows above. "It is a magical space, with its feeling of shelter and the water," Hoerr says.

The garden that seems too good to be true almost wasn't. One day at the office, as Hoerr tells it, he was grumbling about traffic congestion and announced in dramatic exasperation he would no longer be taking on city projects. So when the Lincoln Park homeowner first called, a new receptionist unfamiliar with Hoerr's "Doug-speak," as he calls it, relayed the "message" that he was no longer taking on city projects. When the homeowner, undeterred, finally did get Hoerr on the phone, she told him, "I think you're going to want to talk to me."

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76



The larger garden's climax is a cloistered gravel courtyard with areas for seating and outdoor dining that work equally well for a private tête-à-tête and for larger soirees. Music is provided by birdsong, or the stereo's outdoor-speaker system. Opposite: An unrestrained bouquet of 'Big Ears' lamb's ears, 'Sonata White' cosmos, sweet alyssum and 'Blue Horizon' ageratum softens the edges of limestone pavers.





Opposite: Glenn Keyes custom-designed this greenhouse from Oak Leaf Conservatories in a historic style in keeping with the estate. Inside, it houses orchids such as *Dendrobium*, *Encyclia*, *Cypripedium* and *Phalaenopsis* in Guy Wolff pots. **Right:** The massive gate is one of two formal entrances to the house.

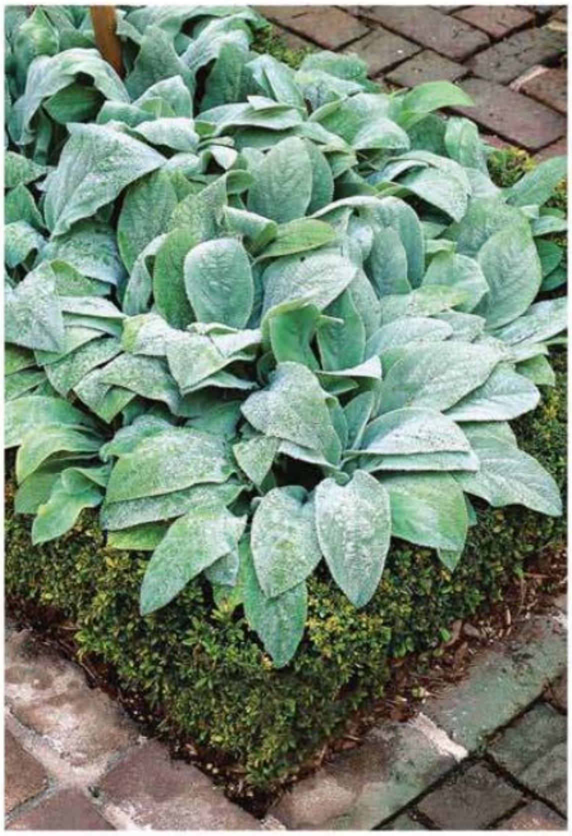
make it NEW

SHEILA WERTIMER BREATHES NEW LIFE INTO ONE OF CHARLESTON, SOUTH CAROLINA'S HISTORIC GARDENS

STORY BY DONNA DORIAN ■ PHOTOGRAPHY BY ROGER FOLEY



Left: The simplicity of the lawn is highlighted by the majesty of the "Chelsea Seat" from JANUS et Cie. **Below:** Lamb's ears thrive in the herb parterre. **Opposite:** Arranged around a potted citrus tree and an assortment of herbs, the boxwood parterre is surrounded by a border of Old Carolina Brick, hand-molded in the colonial tradition.



Set on one of the most historically rich streets in old Charleston, South Carolina, Sword Gate House is named for the grand wrought-iron gates that stand watch over its entrance. The gates, made in 1838, were originally intended for the Charleston Guard House, but their maker, Christopher Werner, outdid himself. By the time they were completed, the gates — designed with swords and spears and waves of decorative scroll-work — became too expensive for the Guard House, and Sword Gate's then-owner purchased them, thereby giving the house its identity. And so it has been known for some 175 years.

Sword Gate is flush with stories like this, and in undertaking a massive, three-year restoration that would bring the house and grounds up to date, its owners, who purchased the house in the late 1990s, added yet another chapter to its fascinating history. The house had gone through almost countless changes in the hands of successive owners, and its grounds had been wrenched apart when subdivided into three plats. So the owners decided their first goal was to bring the original grounds back together, re-establishing one of the largest plots in the old city.





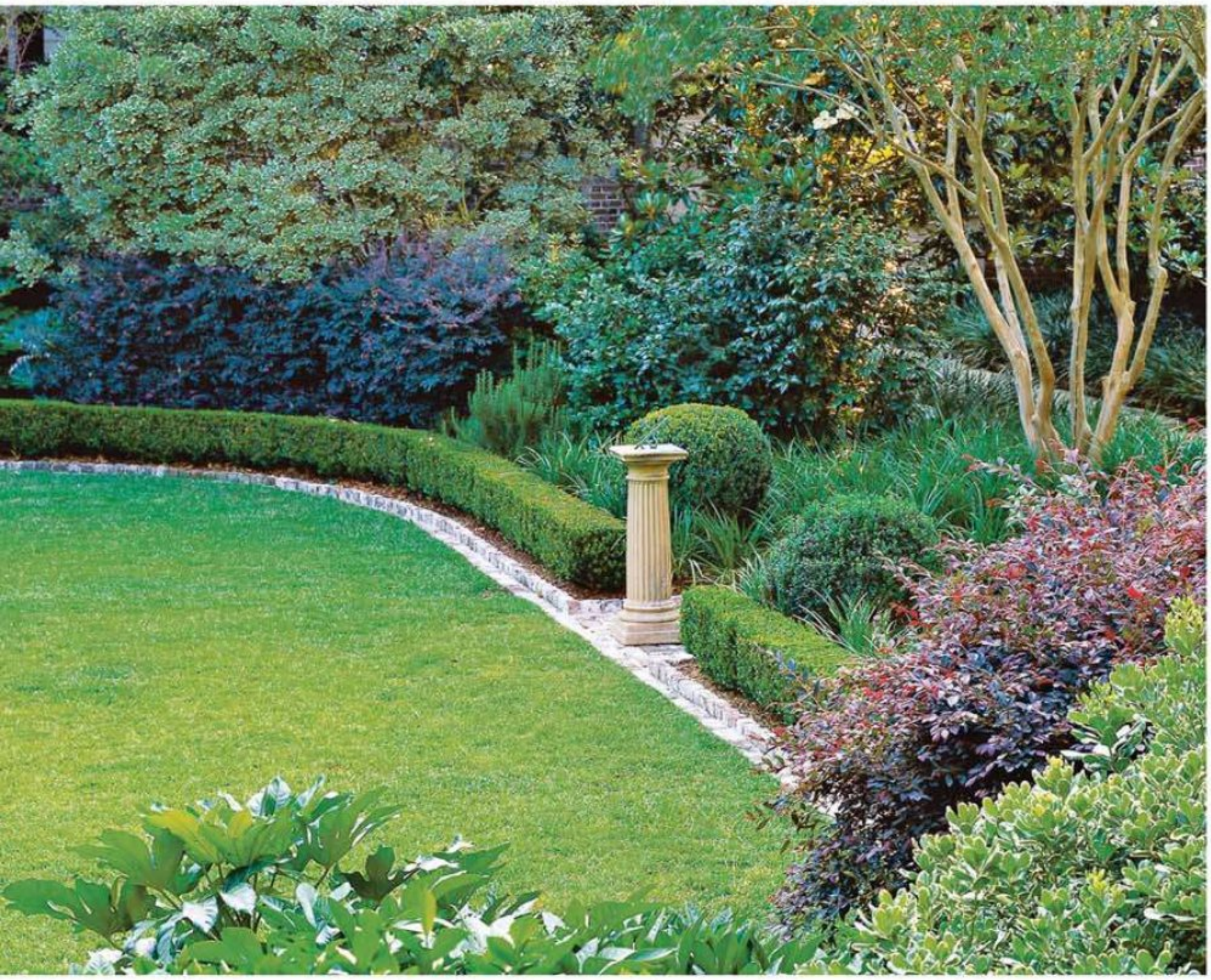
The owners turned to landscape architect Sheila Wertimer to guide them. Like the New York-born Loutrel Briggs, who is celebrated in Charleston for reviving its gardens in the first half of the 20th century, Wertimer has overseen hundreds of projects in and around the city since moving there 30 years ago. In the process, she, like Briggs, has brought to bear a keen awareness of the classical traditions of European garden design, which has been all-important to the Euro-centric Charlestonians ever since plantsmen — including André Michaux, Mark Catesby and Alexander Garden — began to shape the city's horticultural heritage in the 18th century.

Wertimer began by looking back. She located a description of Sword Gate's earliest garden, called a "neat" garden — a vernacular term applied to much of the South's early architecture and design meaning neat and clean — and then found that Briggs had unearthed a 19th-century layout that included an elaborate flower parterre. Finally, though, the family decided against reflecting back on a single moment in the garden's complex history, and to let the existing architecture and trees determine the form of the landscape.

As it was, an ancient Southern magnolia had drawn the owners to Sword Gate in the first place. Having survived the devastating earthquake of 1886, it has grown huge and healthy over the generations, even as the house fell into disrepair. Today, on many mornings the family gathers out on the piazza in the magnolia's shade.

Opposite: The Southern magnolia beside the porch was a draw for the homeowners, who incorporated the tree into the new design even as many other parts of the garden were reconfigured. **Below:** The fountain from Robinson Foundry is the centerpiece of a patio where the family breakfasts on the south side of the house.





Left: Purple-leaved *Loropetalum* accents the subtle green border of pineapple guava and boxwood that surrounds the great lawn. **Below:** Wertimer planted dozens of agapanthus that bloom from spring (just in time for the Spoleto Festival) through summer (highlighting the Historic Charleston Foundation's famous garden tours). **Opposite:** Limestone set in Charleston's traditional random ashlar pattern offsets the long row of agapanthus and crape myrtles.



Other than the magnolia's big bangs of flowers, the garden is all about restraint and reserve as per the best of Southern style. "Sword Gate is a masculine name and it's a masculine environment, and I wanted a strong garden, a garden that doesn't need deadheading so I am free of those sorts of chores," reflects one of the owners. Transporting the European tradition to the semitropical climate, they relied on the trees and evergreen shrubs that have long marked Charleston's horticultural legacy to create the walls of outdoor rooms. Bordering the street, a carpet of lawn — square with rounded corners — is outlined by double bricks and a low-clipped wall of pineapple guava, two 'Wintergreen' boxwoods and limbed-up crape myrtles to screen the garden from the house next door. Beyond, beneath the old magnolia, the shrubs again enclose a limestone patio arranged around a cast-iron fountain set in a pool replete with iris and papyrus.

"When we are in Charleston, we entertain five times a week," says the homeowner, who loves to host her parties on the paved patio on the north side of the house. Here, a wall that once divided the property has been removed to make way for an elegant allée structured around a long reflecting pool matched along its lengths with clumps of agapanthus planted in ground beneath crape myrtles. At its end, a neoclassically styled greenhouse is topped with a pediment. The hothouse exotics, which inside inhabit the greenhouse like the *noblesse oblige*, are often invited to join guests at the table, while everywhere outside, neat and clean still reigns supreme as high style in Charleston. SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76





groundbreaker

DUANE KELLY

Bravo to a master of garden-show reinvention

STORY BY BILL MARKEN



Theatrical lighting and high style were hallmarks of garden-show exhibits presented by Duane Kelly, below. This is "Mojito," in the 2007 Northwest (Seattle) show, showcasing sleek furnishings, palms, concrete pavers and the sound of water. Designed by Karen Stefonick.

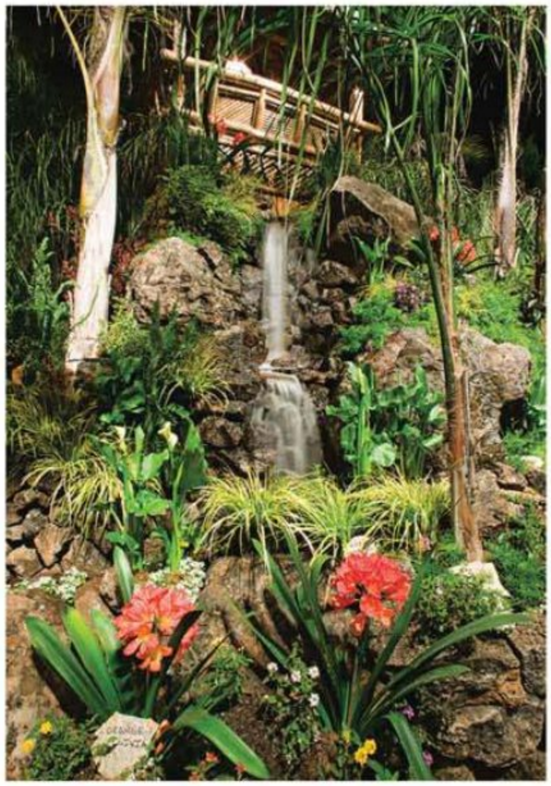


LEFT: MICHAEL WALMSLEY

Earlier this year, Duane Kelly sat nervously near a tiny stage in New York City while the play he was working on was read by professional actors, one of the gut-wrenching steps a playwright goes through to get a drama produced. Last spring he watched two of his other creations open — and close — dramatically. Those were the Northwest and the San Francisco Flower & Garden shows, and after the shows closed, Kelly sold them both (they continue under new owners) and moved his love of playwriting from the backburner to the front.

Kind of like the Billy Graham of garden shows, Kelly was an entrepreneur/impresario, and his 22 years of show ownership left a big legacy. He breathed new and dramatic life into a moribund scene. Kelly says: "I have a strong interest in theater, and saw the flower shows as a hybrid of horticulture and theater. I applied that principle to the shows from the very beginning." He also brought the big-time garden extravaganza concept to the West — and a whole new audience to the shows and to gardening.

Growing up, Kelly was a Navy brat, living on or near bases around



Above: With an 8-foot waterfall and walk-through cave with weeping walls, this 2006 San Francisco exhibit demonstrated the tropical potential of the Bay Area. Design by Goulart Designs and French's Waterscapes.

GREGORY CASE

the United States, mainly in the South Atlantic area. He recalls that his mother and grandmother were passionate gardeners who passed along their interest to him. And he remembers that as a boy he was enthralled by a commercial about Disneyland long before he ever went there — and he wanted to create a magical, transformative world for others.

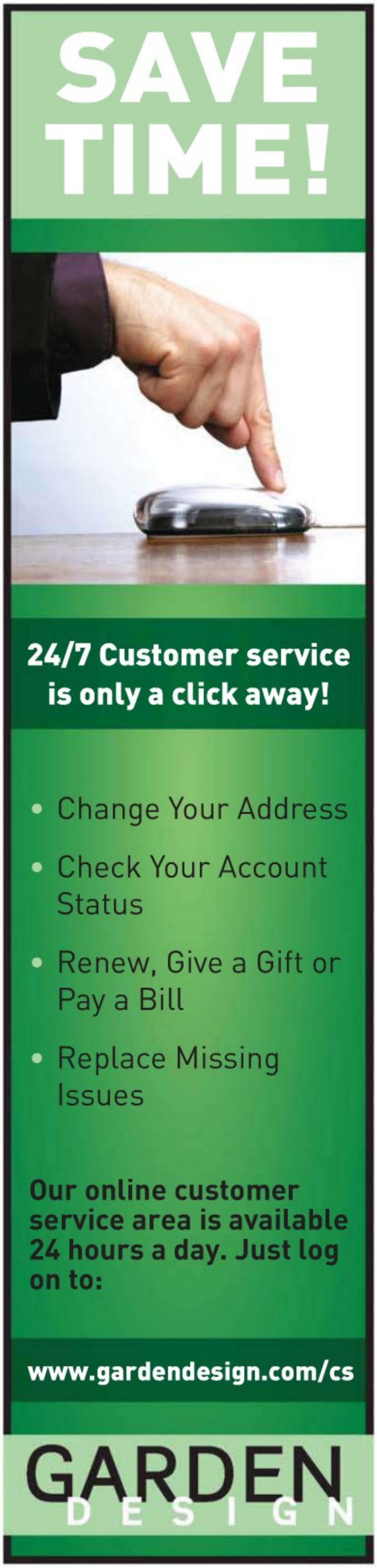
Kelly went on to the University of Washington in Seattle and later developed a publishing company with a magazine focusing on commercial fishing. In the mid-1980s, he and wife Alice were looking into launching a new business. He was bowled over by the big traditional garden shows in Philadelphia (dating back to 1829) and Boston (1830), and then the queen of them all, the Chelsea Flower Show in London. Kelly says: "I learned from the Boston show how important theatrical lighting is. From Philadelphia I learned what a powerful experience could be provided by plants forced into leaf and flower. All three shows showed me that it was important to present a wide range of garden-design styles."

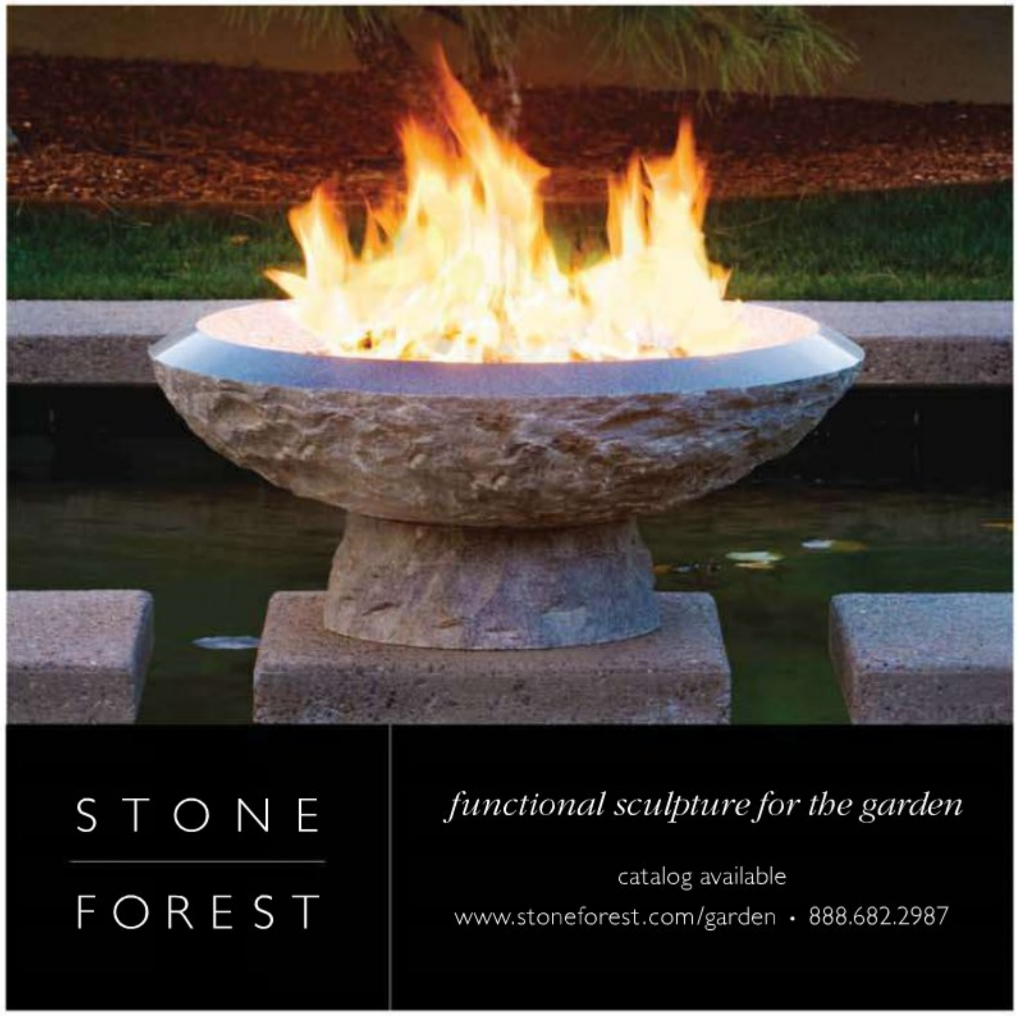
At that time there were no significant garden shows in the western United States. But as Kelly points out: "Few people now know that there was a period in the 1940s and '50s when a flower show in Oakland, produced by what was then known as the California Association of Nurserymen, was the largest in the country. Its peak attendance was 135,000 in 1946. Thomas Church, Garrett Eckbo and Lawrence Halprin were some of the young designers who created gardens at that show and went on to great fame and success."

In 1988, the Kellys refinanced their home and took a plunge with the Northwest Flower & Garden Show — the first major event in early 1989, at downtown Seattle's new convention center. It drew an astonishing 55,000 people.

Kelly is the first to say that the show's out-of-the-gate success owed something to "right place, right time." Seattle was coming into its own as a demographic and financial powerhouse, thanks to Microsoft and the software industry. Also, Kelly says modestly, "We caught a wave and rode it — the baby boomer interest in gardening." And there was the strong tradition of gardening interest in the Pacific Northwest. Kelly says, "Something about the Northwest increases interest in growing things — surrounded by so much natural beauty, maybe we are inspired to create some ourselves?" He also talks about the inverse correlation between latitude and garden interest — higher in the Pacific Northwest/British Columbia, lower in Los Angeles/San Diego. After studying markets across the country, he points out that the highest per capita interest in gardening is the Pacific Northwest and the Delaware Valley — home of the Philadelphia International Flower Show.

With its magical mix of dramatically presented vignette, or display, gardens ("Moon River" nocturnal landscape, for instance) and serious-hort plant exhibits (black plants, orchids, bonsai, and on and on) the Northwest Flower & Garden Show grew to become second in size only to the Philadelphia show, which bills itself as the "largest indoor flower show in the world." Kelly was a student of marketing and demographic data, and over the 20 years, he has learned a lot about attracting


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GARDEN. *variety*

EVENTS • PROMOTIONS
SPECIAL OFFERS • NEWS

Summer Classics Supports Cancer Research



The premier outdoor furniture manufacturer announced it will donate a percentage of sales for all pieces in its Halo collection to help fund ovarian cancer research. This effort is in memory of Susan Lambeth—a representative of the Summer Classics line—who lost her three-year battle to ovarian cancer in 2009.

www.summerclassics.com

THE ART OF WATER IN THE GARDEN
An Evening with Anthony Archer Wills

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people to garden shows — and about the people who attend them. Show-goers in Seattle were more interested in plants and more conservative in taste than San Francisco's. Bay Area show-goers were more interested in design and innovation. Boomers were not just keen on pretty flowers, they were hungry for information, design-oriented and sophisticated. Kelly says: "Twenty-five years ago I noted that none of the other shows had a seminar component. That was a significant innovation we introduced, which eventually was adopted by the others, though never as extensively as we did it in Seattle and San Francisco." True to form, the most popular seminar subjects were on practical horticulture and design.



Above: A teak bench and garden accessories meld with Pacific Northwest stones and plants in the 2009 Northwest (Seattle) exhibit designed by Mike Palmer of Star Nursery & Landscaping.

MICHAEL WALMSLEY

And the seminar speakers became major attractions. Kelly says: "Once I resolved to have a substantial educational component, I realized I needed strong speakers who were knowledgeable and able to draw an audience. Steve Lorton, then the Northwest Bureau Chief for *Sunset Magazine*, put me in touch with Rosemary Verey [the revered, late English author/designer who advised the Prince of Wales on his garden at Highgrove]. Rosemary agreed to come over to the first Northwest show in 1989. She and I hit it off quickly, though I soon learned that she could drink me under the table. She went back to Britain and told everyone else what a great flower show there was on the West Coast of America." Fellow British luminaries followed: David Stevens, Nigel Colborn and Penelope Hobhouse. So did America's top designers and garden authors: Pamela Burton, Steve Martino, Ken Druse, Dan Hinkley and many more.

Through the years, Kelly's shows became increasingly theatrical. With special trusses, lighting (some 300 theater lights) and backdrops, he made the huge Seattle Conference center friendly and navigable. And in 2003 he even staged a play there — *A Betrothal* by Lanford Wilson, which is set at a flower show.

Kelly needed to call on extra theatrical effects in San Francisco, since the show venues were bare bones at best and downright grungy at the Cow Palace, where the San Francisco Flower & Garden Show was held from 1998 to 2007. The Cow Palace, not in the best area, owes its name to the popularity of the livestock exhibition at the 1915 Panama Pacific International Exposition. Rodeos have been held there since 1941. Visitors approaching the garden show there usually encountered fog and wind, and signs advertising upcoming tattoo and gun shows. But walk in the arena's doors, and you were hit by the scent of spring blooms, the sounds of birds and a transformative sensory experience that took you to another season, time and place — maybe "Livin' Cheap in Baja" or "The Hobbit Child's Mushroomscape" or other fantasy vignette.

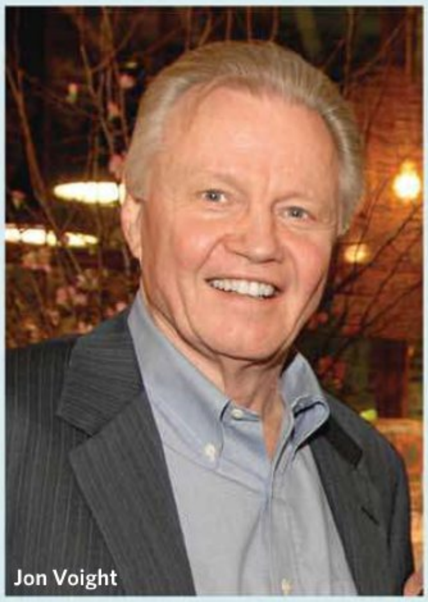
All of us who ever attended a Kelly show noticed something else there too: the fellow garden aficionados in attendance or working in the exhibits and booths. The shows' drawing power provided a chance to see the full range of the garden community: the sprinkler guys, the people who love cactuses, bonsais, Japanese maples, dahlias and carnivorous plants, book and art collectors, adherents of feng shui and biodynamics, builders of eco-decks and mini railways, artisans of elegant teak furnishings and terra cotta containers. Maybe Kelly's biggest legacy will be all the people who got turned on to gardening because of his show's inspiration, enrichment and drama. Bravo!

GARDEN *variety*

EVENTS • PROMOTIONS • SPECIAL OFFERS • IDEAS



Tom Newman, Greg Salmeri, Cindy Capobianco & Debbie Wolen



Jon Voight

THE STARS COME OUT FOR GARDEN DESIGN'S FIRST HOLLYWOOD ISSUE

With plenty of glamour and style, Garden Design kicked of its Hollywood issue premiere party at the new Rolling Greens on Beverly Boulevard in Los Angeles. Among the celebs that attended; Oscar-winning actor (and father to Angelina Jolie) Jon Voight, actors Bryan Cranston and Kyle MacLachlan, and award-winning producer R.J. Cutler, along with some of the top garden designers, landscape experts, photographers, garden authors and journalists.



Joe Smelzer, Kyle Schuneman & GD's Debra Prinzing



GD's Donna Reiss & Megan Padilla with Lory Johansoon & R.J. Cutler



Nan Stearman & Laura Morton



Bryan Cranston, Jon Goldstein & Kyle MacLachlan

sourcebook



"CHICAGO SOUL," PAGE 52

plant palette / p. 23

Fragrant plants are available from many, many sources, both local and mail order. Below are just a few that include a focus on fragrance.

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living green / p. 31

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landscape / p. 38

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• p. 52
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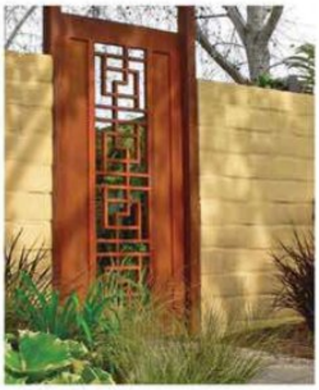


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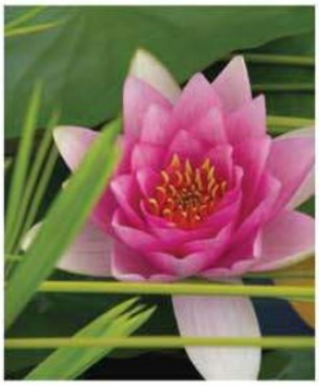


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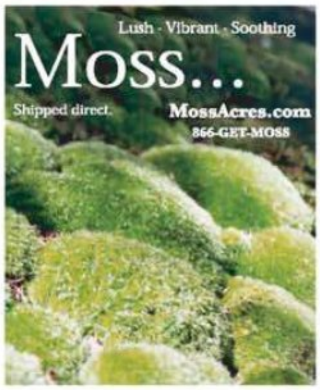
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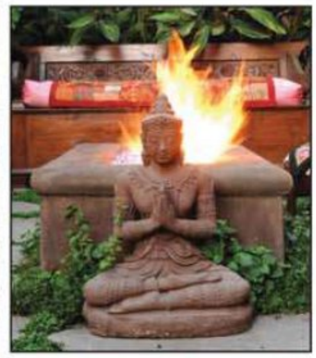
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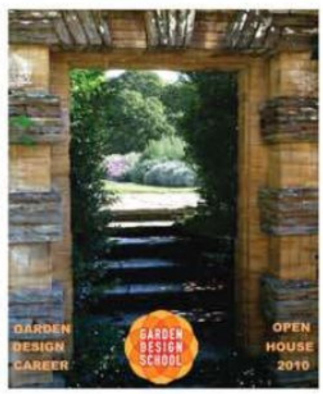
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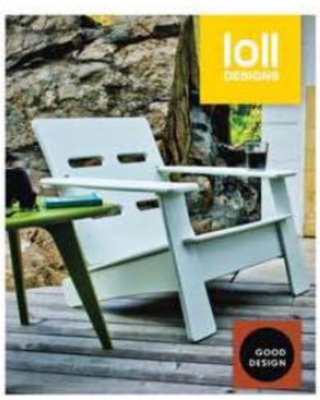
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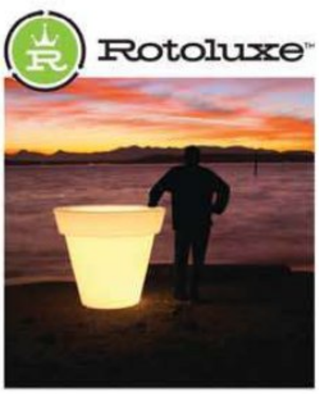
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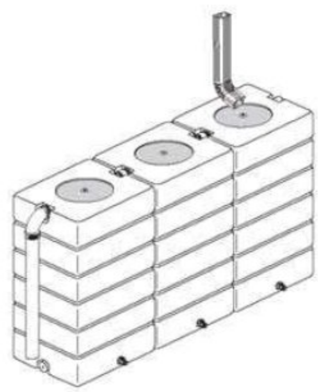




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one shot

A CLIFFSIDE GARDEN IN PROVENCE

At La Carméjane gardens designed by owner Frankie Coxe, a secret terrace perches on a ledge between the Coxe family home — a medieval citadel — and a cherry orchard below **STORY BY LOUISA JONES**



ROOM WITH A VIEW
La Carméjane has many places for entertaining. This particular terrace is often used for coffee and dessert after summer picnics in the orchard below to watch the view as it changes with the light.

CONTAINING THE WILD
A formal oval is planted with thyme, which also grows freely all over the hillside. Coxe learned early on from her friend, designer Nicole de Vésian, to "listen to the land" — observing and adapting, using colors, textures and even scents that suit the space.

UNEARTHED TREASURE
Stone counts as much as greenery, starting with the local limestone used to make patterns around a fossilized seashell (also called an ammonite). The terrace snuggles against a lichen-covered rock face, bared only when 400 tons of refuse were removed from this site.

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